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The ART NEWS

VOL. XXVIII

NEW YORK, APRIL 5, 1930

NO. 27—WEEKLY



GAINSBOROUGH'S "BLACK BOY" COMES TO AMERICA

This portrait is to be exhibited at the Gallery of P. Jackson Higgs, New York

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 5, 1930

Knoedler Holds Exhibition of Work by Derain

Retrospective Show Includes Representative Pictures From 1911 to 1930. Twenty-eight Canvases Illustrate Artist's Phases

The most comprehensive exhibition of paintings by André Derain which has been held in America will be open through April at the Knoedler Galleries. Twenty-eight pictures, among them examples of each stage in the painter's development, have been chosen by M. Etienne Bignou for the exhibition.

Although there have been marked variations in the painter's style during the past twenty years, more, perhaps than are emphasized in this exhibition, there is an almost unbroken connection among the pictures, a somber undercurrent which can be felt even in the brilliantly colored picture of the "Houses of Parliament," which dates from Derain's brief association with the *fauves*. He seems primarily concerned with the solidity of objects, whether these be human forms or vegetables; he feels their weight and structure, arranges them logically and paints them with an unrelenting realism. He has no concern with casual things. The folds of a table cloth trouble him, trees are permitted no accidental forms, he constructs without ornament. He revives in his pictures the mathematical, calculated forms of Poussin and so joins the great company of French classicists. He has learned much from Cézanne although the greatest secret of the master, the ability to make every part of a picture depend upon every other, has largely escaped him. There is something of Renoir in his drawing of the figure. The sobriety of his palette recalls the XVIIth century masters. All these influences are part of Derain's equipment and he makes use of them to serve entirely personal ends, and though one may trace the effect which several masters have had upon him, Derain himself is never a copyist or an imitator. He stands firmly, painting with deliberation his architectural still lifes and sculpturesque figures.

The earliest canvas shown is a still life painted in 1911, which has been lent by the Valentine Gallery. It represents a simplification of a composition developed in the XVth century—objects in the foreground against a dark, curtained wall in which a window opens upon a mountainous, wooded landscape. Two years later he painted the large still life in the Dale collection, a picture in which his debt to Cézanne is most openly confessed and not fully repaid. From the same years came the still life which we illustrate in this issue, a picture which in spite of its early date is perhaps the most complete expression of the painter's genius shown. The objects on the table are so perfectly realized that they seem actualities. Each occupies a definite space; each rests heavily upon the table top. So perfect is the balance of form and line that the picture becomes static, as though its forms were held securely by the action of immutable physical laws. Derain set himself a problem, the painting of a table with a group of objects upon it, and solved it nobly, but the table is isolated in space and the rest of the picture is empty.

One of the finest pictures in the collection is the "Grand nu assis" which has already been illustrated in *The ART NEWS*. It is one of the most rhythmical of Derain's figures and one of the few in which the whole canvas is finely composed.

Among the several heads and portraits shown the most outstanding are

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"ASSUMPTION OF THE VIRGIN"

Recently acquired by the Metropolitan Museum of Art.
Photograph courtesy of J. Goudstikker, Amsterdam

By LUCA SIGNORELLI.

BERLIN'S NEW MUSEUM BUILDINGS

BERLIN.—The new museum buildings in Berlin are now nearing completion. When finished, they will provide display facilities for antiques and for German art, and the present installation of both of these departments will thus be subject to considerable change. The congestion of the rooms has been greatly relieved by the transfer of a part of the exhibits to the new buildings and those which remain are shown to far greater advantage.

Large sculptural works are now installed in the future Deutsche Museum. Due to lack of space, these have not been previously on public view. Rearrangements are also being made in the Zeughaus, which houses the Berlin collection of weapons and is one of the most frequented museums in the city. A group of Asiatic weapons and arms has recently been set up and grouped according to execution and ethnographical origin.—F. T. D.

Vieweg Collection Brings Total of 880,000 Marks

BERLIN.—The Vieweg collection of Braunschweig, which was sold at Lepke's on March 18th, realized a grand total of about 880,000 marks, or about \$220,000. As was reported in last week's issue of *THE ART NEWS*, the highest price in the sale was brought by Ruysdael's famous "The Haarlem Bleaching Ground," which was secured by a Berlin dealer for 140,000 marks or about \$33,600. The second highest figure in the sale, 91,000 marks, was paid for the della Robbia lunette, coming from the church of S. Michele Arcangelo in Faenza and listed in numerous important publications on the artist. A woven hanging, a Brussels work of about 1530, which Dr. Bode secured in Italy for Herr Vieweg in 1874, went for the comparatively modest sum of 49,000 marks or about \$12,000.

In general the range of prices paid for the paintings was not very high. Next to the Ruysdael, the greatest interest was evidenced in "The Virgin

(Continued on page 4)

EHRICH GALLERIES BUY REYNOLDS

With the announcement from London on March 28th, that the Romney portrait of "Mrs. Morris and Child," daughter of Sir Philip Musgrave, has been purchased by Knoedler and Company from Captain Sir Tankerville Armine Morris, the Ehrich Galleries disclose that they have purchased the Sir Joshua Reynolds portrait of Sir Philip Musgrave, the father of Mrs. Morris, from the present Lady Musgrave. The painting was made in 1762 and is an exceptionally fine and imposing example of Reynolds' best period.

Sir Philip Musgrave Bart, sixth baronet of Eden Hall, County Cumberland, whose ancestry traces back to temp. King Stephen, was born in 1711, educated at Eton and Oriel College, Oxford, married in 1742, Jane, daughter of John Turton, Esq. of Orgrave, County Stafford, and through his grandmother inherited Kempton Park and Sir Chardin's fortune in 1755. He died July 5th, 1795. The portrait of Sir Musgrave is fully recorded in Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, P.R.A., 1899, p. 680-1.

Cubists Revived At De Hauke Galleries

Revolutionary Bombthrowers of Twenty Years Ago Hold Quiet Reunion in Marbled Halls. Famous Canvases by Picasso, Leger and Gris Shown

Whether the current exhibition of Cubism at the De Hauke Galleries represents a renaissance or a disinterment, the experiment is a most interesting one. Here are the pictures, which, twenty years ago, astonished and maddened the art world, turned ink to acid and raised frenzied partisans. Because of them there were men who deplored the inadequacy of the world's facilities to incarcerate the insane; there were others who, rallying beneath the Cubists' standard, wished to destroy all earlier art and its houses of refuge, the museums, in order that truth might have elbow room.

Those were the days before Prohibition when frank discussion in suitable surroundings was possible and corks popped and soda fizzed in the battles of the cafés. Mild mannered gentlemen became choleric and pessimistic prophets, calling down Heaven's wrath upon a wicked and perverse generation. Young artists loudly denounced the insensate blindness of their elders and hastily painted an infinite number of very bad pictures inspired by this miraculous discovery. Cézanne had been the forerunner but Cézanne was dead; Renoir a painter of postcards; Van Gogh almost unknown; and as for all painters earlier than they, Rembrandt, Rubens, Titian and the rest, the sooner they were buried from sight beneath the dust of dead perceptions the better. Cubism was the final word. Art had arrived at its ultimate goal.

The skyrocket soared high, leaving a bright trail of flame and smoke, and burst with a loud report. There were but few stars and most of these flashed once and were gone.

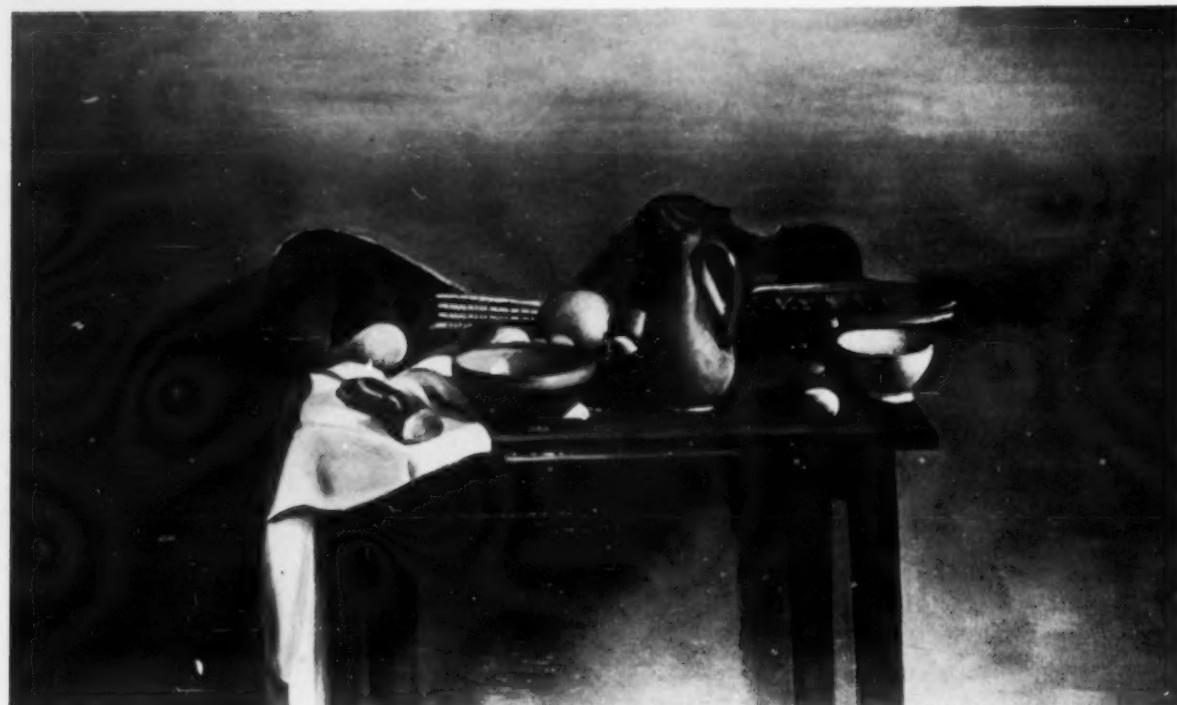
The excitement of that day, the riots, indignation and fanatic allegiance cannot be revived. Shocks ruder than any devised by the Cubists have jolted that small part of the public which concerns itself with art out of its accustomed ruts. Tolerance has taken the place of partisanship. Even the famous "Nude Descending a Staircase," Marcel Duchamp's masterpiece over which so much ink was shed, will hardly need police protection and it may be that the fact that M. de Hauke flew to California to get it for the show will cause more comment than the picture itself. "Le Buvier" of Gris, that much maligned gentleman, will no longer be called a monster although he may still arouse some lively remarks, for he has a little of Chaplin's wistful humor.

The Cubists, although their personal victory is questionable, were the shock troops in a necessary revolution. They attacked a world grown sodden with syrupy romanticism and, by the violence of their charge, opened the breach for more constructive followers. And they painted some good pictures.

Cubism as a method of painting was short lived. Its possibilities were too limited and were quickly exhausted but it has had a lasting effect upon later painting and many artists have profited greatly from its discoveries. Perhaps more than any other factor in the recent developments in art it has emphasized the importance of solid construction and consistent pattern. Its insistence upon the abstract as the basis of art has broadened the appreciation of both old and modern forms.

In the De Hauke show several of the most fundamental productions of Cubism have been brought together

(Continued on page 22)



"STILL LIFE"

In the Derain exhibition at the Knoedler Galleries.

By ANDRE DERAIN

Knoedler Holds Exhibition of Work by Derain

(Continued from page 3)

the somber "Jeune homme au chapeau," from the collection of Mr. Stephen Clark, which we illustrate, and the more vivid portrait of the young Prince Bassiano which will be reproduced on the cover of next week's issue. Two of his small studies of dancers, one of which we illustrate, are shown. There are several small still lifes and a few small but excellent landscapes, of which we reproduce one in which the classical trend of Derain's conception is at once apparent.

Vieweg Collection Brings Total of 880,000 Marks

(Continued from page 3)

"and Child" by an unknown Brussels master of about 1470-80, which Herr Vieweg purchased in 1885 at the recommendation of Dr. Bode. This work went for 41,000 marks. The skating scene by Hendrick Avercamp an early example of this rather rare master, fetched 37,000 marks, while Jan Steen's "Three Children With a Cat" was sold at 23,000 marks. With the exception of Ferdinand Bol's "Portrait of a Young Man Writing," which realized 24,000 marks, the other paintings by Dutch XVIth masters went at rather low prices.

Among the Dutch paintings of the XVth and XVIth centuries, Jan Van Scorel's "Rest on the Flight to Egypt," an interesting work by the master dating from about the time of the closely related "Magdalen" in the Rijksmuseum, aroused the greatest interest and sold at 28,000 marks. The two panels with half figures of donors,

by a Bruges master of about 1520, went for 21,000, while the male portrait by an unknown Southern German master of about 1500, realized 27,000 marks. Other early German paintings sold as follows:

No. 30—"Portrait of a Man," Master of the Lower Rhein, about 1530, 5,000 marks.
No. 31—"Descent Into the Tomb," Master from the Lower Rhein, about 1520, 4,500 marks.
No. 32—"St. Luke," German School, about 1500, 7,800 marks.
No. 33—"Portrait of a Young Girl," Lucas Cranach the Elder, 8,500 marks.
No. 34—Barthel Bruyn the Elder, "Christ as Salvator Mundi," 9,000 marks.

The small group of Italian paintings were sold at figures ranging from 800 to 15,000 marks, the latter price being given for Marco Zoppo's "Christ in the Tomb." "The Virgin and Child with Saints," given to Bernardino Fungai, brought only 7,200 marks, while the Pasqualino Veneziano Virgin went for 9,200. "The Holy Family" by Cotignola, No. 24 of the catalogue, fetched 8,800 marks.

Among the Flemish and Dutch XVIth century works, Van Dyck's "Head of a Child" although only a study for one of his larger paintings brought the highest figure—12,500 marks. A typical scene at an inn by Teniers the younger, went for 10,800 marks.

We print below a list of other paintings as well as sculpture and objects of art bringing over 10,000 marks:

44—Master of the Female Half Figure, active about 1520-1540, probably in Brussels. "St. Magdalen"; 12,500 marks.
45—Provost, Jan. Two altar wings with depictions of John the Baptist and a Monk, 14,500 marks.
64—Relief by Andrea della Robbia, 15,500 marks.
69—Petit point hanging with Old Testament scene, French XVIth century, 16,500 marks.
70—Antependium, Biblical scenes in wool embroidery. Switzerland, dated, 1553, 12,000 marks.
75—Gobelin tapestry, Brussels, about 1600, "Solomon and the Queen of Sheba," 20,000 marks.

New Tariff Bill Imposes Heavy Fines For False Declarations

Charles Friedenberg, Vice-president of the Hudson Forwarding and Shipping Company has written to us in regard to the regulations of the new tariff as they affect the importations of antiques. "As it seems to be the general consensus of opinion that the tariff, as passed by the Senate, with very few minor changes, will go into effect within the next few weeks, it is important that importers exercise due caution."

Mr. Friedenberg calls attention to Section No. 489 of the Tariff Act, as passed by the Senate, which reads as follows:

"If any article described in paragraph 1815 (this is the antique section) and imported for sale is rejected as unauthentic in respect to the antiquity claimed as a basis for free entry, there shall be imposed, collected and paid on such article, unless exported under customs supervision, a penalty of 25 per centum of the value of such article in addition to any other duty imposed by law upon such commodity: Provided, That, if any such article described in said paragraph shall have been passed by the customs officials as authentic, the question of its authenticity shall not thereafter be raised in any proceeding on the part of the Government for the purpose of imposing the penalty prescribed hereunder."

GERMAN DEALERS TO EXPERTIZE

BERLIN.—For a long time the Society of German Art Dealers has been concerned with the question of expertise. Commissions designated to give certificates on application have now been formed from the ranks of its members. Three members who are nominated to act for a year's duration have been appointed both in Munich and Berlin. Specialists may be consulted if necessary. The fee for each certificate has been fixed at fifty marks plus all expenses incurred.

—F. T. D.

ANCIENT MOSAIC DISCOVERED

ROME.—Within the last few days a very large, ancient mosaic has been found at Golgotha but experts have not yet settled on the date of its origin. It is oval in form, representing a standing figure of the Redeemer. It was discovered on the right side of the hill in the section belonging to the Latins, where the tenth station of the Cross is recorded. It had previously escaped the eyes of visitors because it was blackened by time and almost buried in the earth.—K. R. S.



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LANDSCAPE

In the Derain exhibition at the Knoedler Galleries.

By ANDRE DERAIN

Courbet's "Mère Grégoire" Purchased For Chicago Art Institute

By DANIEL CATTON RICH

CHICAGO.—Gustave Courbet played so important a role in XIXth century painting that he deserves to be represented in both his themes of landscape and portraiture. His sombre and profound feeling for nature has been well illustrated in "Le Ruisseau du Puits Noir" lent by Martin A. Ryerson and in the extraordinary "Alpine Scene" in the Munger collections, but until recently the Art Institute has lacked a figure painting. Through the purchase of "Mère Grégoire," from the W. L. Mead fund this need is more than adequately supplied, and the important sequence of French XIXth century painting valuably strengthened.

"Mère Grégoire" belongs to that happy period in the artist's life, the year 1855, soon after the success of his "Atelier" when he was at the height of his fame. Charles Léger, author of *Courbet selon les caricatures*, Paris, 1920, and *Courbet*, Paris, 1929, has very kindly written me concerning the history of the picture. "Mère Grégoire" was without doubt the painting shown in the Exposition of 1867, No. 96. It was caricatured by G. Randon for the *Journal Amusant* of 1867. (See reproduction in Léger's entertaining book on the caricatures). Later, in 1872, Dr. Blondon, a friend

of the painter's, had it reproduced by wood-engraving and published it under the title of "Mme. Gervais" in his *Les Misères des Gueux*, p. 145.

The subject is Madame Andler, nicknamed "Mère Grégoire" who presided over the destinies of the counter at the Brasserie Andler, over which Courbet had a studio and where he and his friends were in the habit of gathering daily. Corot, Decamps, Daumier, Bodmer, Barye, Préault were among the artists who frequented the *brasserie* and the poet, Baudelaire, and the critics, Théophile Silvestre and Castagnary, often found their way to the same table. Madame Andler is described by a contemporary as a "stout lady with high color in her cheeks," and three times, Courbet painted her. One study, according to Léger, is in the collection of the Petit Palais and is a profile sketch, having nothing to do with our painting. A second handling is a preparatory work for the present canvas, in which Madame Andler is represented in three-quarters length without flowers or counter, now in the Museum of Morlaix.

In our version, which is the largest and most important, "Mère Grégoire" is painted as Courbet must have seen her many hundred times. A customer has just paid his bill; a few francs and centimes lie on the counter. She has carefully entered the amount in her green book and now turns and plucks a flower out of her bouquet, holding it out to him. Being a realist, Courbet painted her just as she was,

with a fine dispassionate understanding of the visual elements which went in to make up her appearance. He painted her surroundings without any concession to charm or prettiness, refusing to suppress the ugly pattern of the marble-top of the counter or to omit the dark, awkward shadow below it. The olive-drab wall behind and the warm hues of the woodwork are carefully noted. Here was a typical every-day subject from the life that he knew, to be stated flatly and concretely in paint. It is no wonder that Ingres' idealism suffered a shock when confronted with some of Courbet's work and that he wrote, "This fellow is just an eye."

But the virtue of being "just an eye" is apparent in the masterly painting of the figure. Pushed to its limit, Courbet's philosophy of realism gives you not the painting, but photography. And "Mère Grégoire" is not photographic. In his painting of the background, the artist might show himself a realist, but when it came to the figure, he could not forget the Dutch Masters in the Louvre. He was always closer to Hals than to Meissonier. So in the rendering of the figure's left hand, he has not only caught the realism of the gesture, but has made the most sure and delicate selection of tones and has painted the fingers and palm with a few, simplified strokes.

The head is a masterpiece of the same direct seeing. Again there are no concessions. The light falls on Mère Grégoire's face, abruptly and ungraciously, but once more Courbet has turned reality into art by the strength of his modeling, and the exact gradation of his color. He liked to paint heads in this position rather than in

full front or in profile, for the difficult foreshortening gave him a chance to stress the volume of the form. All through the figure one can see how he subordinated the planes to give an impression of broad mass, and no detail of lace cuff or collar or no elaboration of brooch or gold chain, is allowed to mar the visual unity. The result is a portrait which presents "Mère Grégoire" and nothing else; even so well painted a bit as the bouquet of flowers seems extraneous. In this painting, Courbet has spoken in the exact language of paint, flatly it is true but with what genius of expression!

Later Manet would add to this expression a finer color sense and a greater feeling for style. But before him one has to go back to Hals or even Titian to find another artist who can rival Courbet in his extraordinary power over the world of real appearances.

KNOEDLER'S BUY ROMNEY IN LONDON

LONDON.—George Romney's portrait of "Mrs. Morris and Child" has been sold to Carroll Carstairs of New York, according to a wireless to *The New York Times*. The price was reported here to have been \$90,000.

Sir Armine Morris, the owner of the picture, admitted he had been forced to sell because of the terrific death duties following his father's death three years ago.

"Unfortunately, I will have to sell four other pictures," he said, "two by Sir Joshua Reynolds and two by Hoppner. I will offer them for sale next month."

Romney's Mrs. Morris is not one of his most famous works, but is a charming example of XVIIIth century portraiture. It shows Lady Morris, the great-great-grandmother of Sir

Armine, with her son standing on her lap. The Lady Morris in the picture also sat for Sir Joshua Reynolds, whose portrait of her recently was sold for \$15,000.

Romney's portrait of "Mrs. Morris and Child" was bought by Carroll Carstairs for the firm of M. Knoedler and Company, 14 East Fifty-seventh Street, of which he is a member. The price paid for the painting was said by the firm on March 27th not to have been \$90,000, but \$150,000.

The picture, which is three-quarter length, portrays Mrs. Morris seated, holding her little boy, who stands in her lap, his right arm about his mother's neck. Both mother and child look directly at the spectator. The young mother wears a gown of that shade of pink peculiar to Romney, the bodice of which has a low V-shaped neck edged with white, and a narrow green waistband. Her brown hair is dressed high, with a curl on her neck. The blue-eyed boy is dressed in a white garment, held up by a pink band across his left shoulder. The background is gray.

The painting is little known to the general public, as it has been exhibited only once, in 1882. Mrs. Morris was Henrietta, fourth daughter of Sir Philip Musgrave, sixth Bart., M. P. for Westmoreland, and his wife, Jane, daughter of John Turton, Esq., of Orgrave, Stafford.

In 1774 she was married to John Morris, Esq., of Clasemont, Glamorganshire, who was created a baronet in 1806. His family claimed descent from Owen Gwynedd, Prince of North Wales.

The boy who appears in the paintings was the eldest son of Mrs. Morris and her husband and was two years old at the time the portrait was painted in 1777. The boy succeeded to his father's title in 1819 and lived to the age of seventy-eight. The painting is included in the various catalogues of Romney's works and is 28 by 35 1/4 inches.

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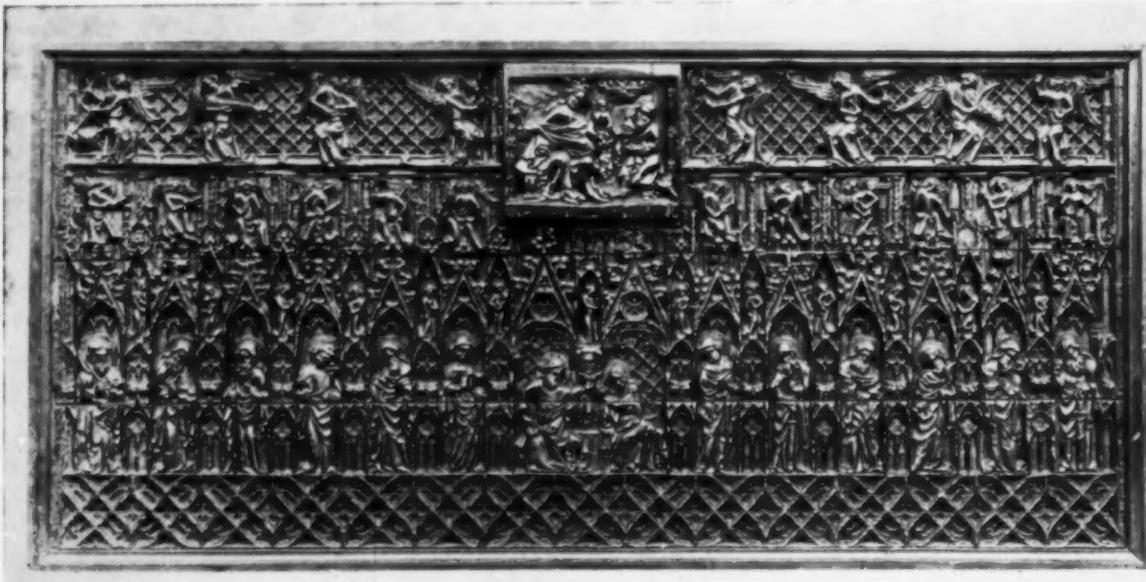
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XIVth CENTURY ENGLISH CHEST
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\$250,000,000 Spent in America For Art in 1929, Dealers Estimate

America spent approximately two hundred and fifty million dollars on fine art in 1929, according to an estimate made by the American Art Dealers' Association, made up of art galleries throughout the country. The announcement was made by the Association's president, Mr. F. Newlin Price, of the Ferargil Galleries, New York. The estimate is the result of a survey made by the organization's business relations committee to determine the volume of sales made in 1929 both through American dealers and through other sources. The announced figures were arrived at by questionnaires sent to the dealer members asking for the volume of business of the individual galleries, and by a résumé of outstanding sales of antique and contemporary works of high value noted in the press during the past year.

About one-third of the total sum, the report continues, was expended on old masters, the majority purchased from dealers in New York, Boston and

Chicago, and being absorbed by museum and private collections. Among the notable examples of this group were the sale in April, 1929, at the Anderson Galleries of Piero della Francesca's "Crucifixion" for \$375,000.00, and the sale at the same time of a Madonna by Fra Filippo Lippi for \$125,000.00. The much-discussed Romney portrait of Elizabeth Duchess-Countess of Sutherland, purchased by Howard Young for the Fisher Collection of Detroit, brought \$250,000.00 to its English owner. Various other notable sales, into such collections as the Thomas B. Clarke, Jules S. Bache, Lawrence P. Fisher, Joseph P. Widener, W. R. Hearst and Adolph Lewisohn were included in the survey.

The remaining two-thirds of the vast total, according to the committee's estimate, was expended on contemporary works, both foreign and American, and included paintings, mural decorations, sculpture and prints. Among the outstanding sales of 1929 was the purchase and presenta-

tion to West Point by an anonymous donor of the Panama Canal series of paintings by Jonas Lie. The price, while not definitely made public, was said to be in the neighborhood of \$50,000.00. Several large purchasing funds were particularly active during the past year, among them the Addison Gallery of American Art at Phillips-Andover, Massachusetts, which is said to have spent three-quarters of a million dollars on the purchase of American paintings from Colonial times to the present; the collection of Mrs. Harry Payne Whitney which will next fall be incorporated in the Whitney Museum of American Art; the Cranbrook Foundation at Bloomfield Hills, Michigan, where a great decorative and sculptural project is under way; the Duncan Phillips Memorial Gallery, and John Ringling, whose museum at Sarasota, Florida, opened last fall. Well known private collections, whose exact expenditures could not be obtained but of which approximate estimates were given, included the Chester Dale collection of modern French works, and those of Mrs. John D. Rockefeller, Miss Lizzie Bliss, Mrs. Charles S. Payson, John Spaulding of Boston, George Douglas, Minneapolis, and Edsel Ford of Detroit.

The sale of prints was an impressive item in the committee's report. The individual reports from print dealers and print departments of the galleries brought the estimate of sales

for the year in etchings, lithographs, woodcuts, mezzotints and antique prints to \$25,000,000.00. Print collecting has become a hobby throughout the country, according to the statement of Henry Kleemann, president of the Kleemann-Thorman Galleries, and a member of the Dealers' Association committee. Many college students buy one print each month out of their allowances. A well known bank president spends regularly ten thousand dollars each year on etchings. One collector bought thirty thousand dollars' worth of etchings last year.

The stock market crash, the survey showed, affected the picture business only for two months, December and January. This bad period, however,

was offset by the extraordinary activity of the winter and spring of 1929 and the early part of the present season, so that the total business is believed to have exceeded that of any year since 1913. One pertinent comment made by the committee was that the market situation threw no great private picture collections on the market, and caused no deflation in art prices.

The report concludes with a statement in regard to the trend of taste in art in this country. Constantly increasing interest is manifest in American works, both contemporary and early. Prices in this group are still very low and the work is consequently being bought as an investment.



"The Hunters" Garden Panel by Gaetano Cecere

SCULPTURE by GAETANO CECERE

Now on view is an unusually versatile exhibition of Portraits and Garden Sculpture by Gaetano Cecere, winner of the Prix de Rome in 1920.

PAINTINGS by JESSIE ARMS BOTKE

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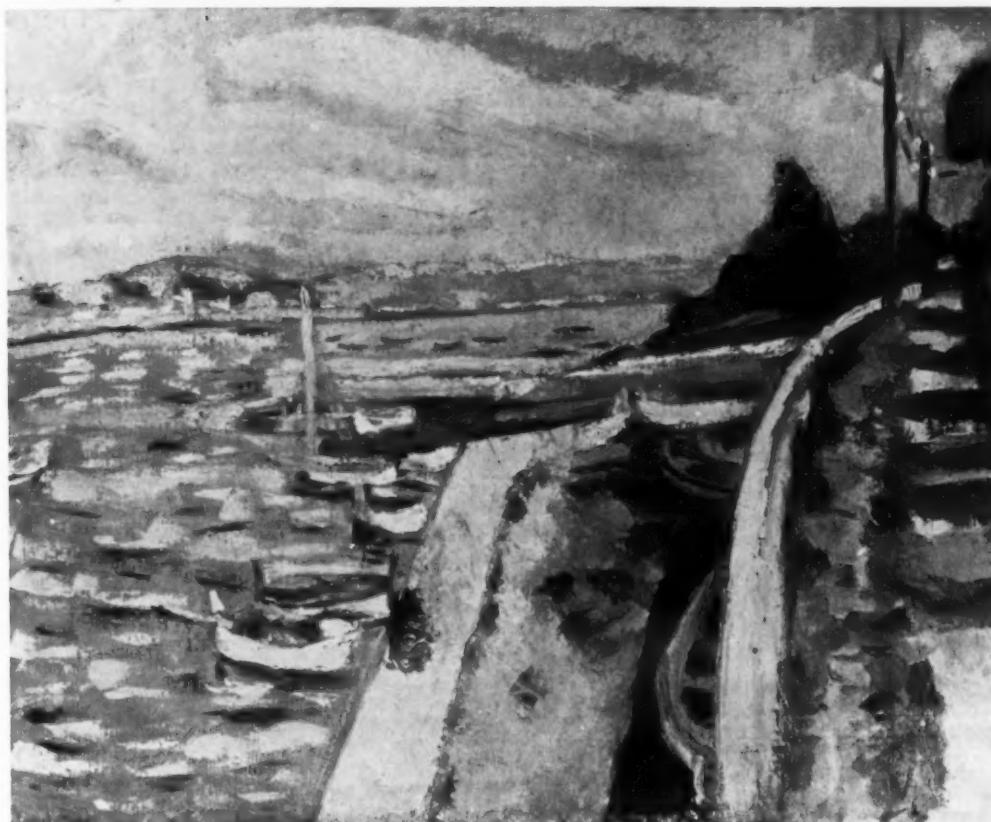
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"COAST OF ANTIBES"

In the exhibition of the artist's works at the Thannhauser Gallery, Berlin.

Retrospective Showing of Flemish Art to Be Held in Antwerp

LONDON.—During the coming holiday season Antwerp will probably be the center of attraction for hundreds of tourists on the continent, for the Retrospective Exhibition of Flemish Art, to be held there from May 31st to the middle of September, promises to be a magnificent spectacle, at least rivaling in importance the memorable Flemish Exhibition at Burlington House three years ago, according to the *Daily News*.

The Antwerp display will round off a series of exhibitions—the Flemish Primitives and Toison d'Or at Bruges, and the XVIth Century Belgian painters at Brussels—by a chronological presentation of the national art from the end of the XIVth century to the XVIIIth.

The works will be hung in a church and a school in the heart of a new quarter in Anvers, and will be drawn from collections in various parts of the world.

The King of Spain has promised a series of fifteen panels of a polyptych, painted for Isabelle the Catholic by Juan of Flanders, an artist who has only recently re-entered the limelight. These panels have never previously left Spain, and are, indeed, rarely shown to visitors at the Madrid Palace. Other parts of the polyptych which have been dispersed, will be re-assembled at Antwerp.

Among the French public galleries to be represented are the Louvre, Lyon, Dijon, Rouen, Grenoble, Valenciennes, Toulouse, Nancy and Caen, whilst other works will be sent from Vienna, Budapest, The Hague, Amsterdam, Rotterdam, Stockholm, Copenhagen, from the principal Italian museums—Uffizi and Pitti in Florence, Brera in Milan, the Turin Museum and others—as well as from galleries in Germany and Portugal.

The British laws forbid loans from our public museums, so that, once more, England will be represented by private contributions from the Duke of Devonshire, Earl Spencer, Lord Camrose, Lord Radnor, Lord Pembroke, Lady Louis Mountbatten, Sir Herbert Cook, Sir Joseph Duveen and others. Continental collectors, too, have shown a ready willingness to assist, and fine examples are promised by Mme. Henri Hengel, M. de Nemes, Herr von Auspitz, Baron van de Elst, Baron Herzog and scores of further owners.

The exhibition is to be part of an International Fair, which will include Colonial, Maritime, Transport, Agricultural and Horticultural sections. In the Flemish Art Section will be shown, not only paintings, but engravings and designs, sculpture, tapestry, fine art books, furniture, and metalwork. Ancient music and folklore will also add to the general interest. The art

arrangements are in the hands of M. Paul Lambotte, K.B.E., the Belgian Minister of Fine Arts, whose organization of the Flemish Exhibition in London, and splendid co-operation at the Brussels display of Retrospective British Art last October, have made him very popular in British art circles. M. Lambotte is also arranging another exhibition, "A Century of Belgian Art, 1830-1930," which will fill the new Palais des Beaux-Arts in Brussels, opening on May 17th. Liège again, is to have a show of old Wallon art, with important collections of paintings and crafts, whilst Bruges will gather to its recently built museum all the old art treasures of the town and its surroundings drawn from galleries, churches, convents, hospitals, schools and private collections, and Namur will hold an exhibition of priceless religious jewelry of the past.

The weak point in the case against the state is that, when the descendants of Ferenczi originally sold the bronzes to the Hungarian Museum, a clause was inserted in the contract by which they renounced all rights to further compensation in case the collection should later be found to have a greater value than the estimate then made.

It is doubtful whether the bronze in question is actually the work of Leonardo. Dr. Leo Planiscig, the greatest authority on Renaissance bronzes, stated in an interview that while the work attributed to Leonardo is certainly of his period it must be the work of a Milanese pupil of the great artist. He dates it between 1520 and 1530. The statuette is twenty-three centimeters in height and represents a knight in combat with a foot soldier. The soldier however, is missing, but may be the figure which is now in the Trivulzio collection in Milan. The knight is now in London, where it has been given much attention since its attribution to Leonardo has been accepted.

Doctor Planiscig is not the only art critic who denies the attribution but, on the other hand, well known authorities support it, among them being Simon Meller, the English expert who, in 1926, gave it as his opinion that the bronze was from the hand of Leonardo.—K. R. S.

FERENCZI HEIRS SUE STATE MUSEUM

VIENNA.—A law suit against the state of Hungary has recently been instituted by two elderly ladies, who ask for the restitution of a precious collection of antique bronzes collected by the Hungarian sculptor, Stefano Ferenczi, who died in 1856. During the first half of the last century the sculptor passed much time in Italy for purposes of study and during this period he acquired eighty statuettes which he brought to Rimaszombat, where he died shortly after his return.

The packing case which contained these works of art was left in an attic and forgotten for over sixty years. Finally, just before the War, the treasure was discovered by two granddaughters who sold it to the Hun-

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Henri and His Friends Represented in Detroit Show of American Art

DETROIT.—On April 5th the Detroit Institute of Arts opened a provocative showing of modern American art, entitled "Henri and his Friends." This exhibition is a departure from the Institute's annual showings of former years, which have aimed to illustrate as nearly as possible a cross section of contemporary art in this country. Although the range of the 1930 exhibition is smaller than usual and there are fewer artists represented, it is believed that these restrictions will aid in yielding a clearer view of progressive tendencies in American art.

The exhibition, although homogeneous, is divided into two parts. One section, comprising paintings by the late Robert Henri and a small coterie of his intimate friends and co-workers forms a sort of memorial to one of America's most stimulating leaders in art. With the nine paintings

by Henri are hung three each by John Sloan, George Bellows, Eugene Speicher, Ernest Lawson, Maurice Prendergast, Randall Davey, George Luks and William Glackens, all of whom were intimately a part of the liberal movement for which Henri stood. Mr. Clyde Burroughs, who arranged the exhibition believes that Henri would not have greatly enjoyed a memorial one-man show, but would be happiest in being honored in company with his friends, of whom he had so many.

Part two of the exhibition will comprise the work of thirty American artists of current interest, each of them sending in two selected examples. The list includes Leon Kroll, Gifford Beal, Edward Hopper, Charles Burchfield, Abram Poole, Bernard Karfiol, Rockwell Kent, Henry L. McFee, Preston Dickinson, James Chapin, Morris Kantor, John Carroll, Ernest Fiene, Charles Rosen, Charles Sheeler, Arthur B. Carles, Hugh H. Breckenridge, A. S. Baylinson, Guy Pene DuBois, Georgina Klitgaard, Richard Lahey, Joseph Pollet, Henry E. Schnakenberg, Arnold Blanch, Ross Moffett, Peter Blume, Frances Cranmer Greenman, Adolphe Borie, Alexander Brook, Yasuo Kuniyoshi, and Kenneth Hayes Miller.

If this group exhibition, based on

WILLYS BUYS FIVE RARE TAPESTRIES

John N. Willys, Ambassador to Poland and former president of the Willys-Overland Company, has purchased five rare tapestries and an important Spanish altar frontal, according to a *New York Times* report. Four of the tapestries are for Mr. Willys' winter home in Palm Beach and the fifth will hang in the American Embassy in Warsaw. The works of art were brought to this country and sold by Felix Gouled, 119 West Fifty-seventh Street. The price paid for the collection is reported to be in excess of \$300,000.

The three Burgundian Gothic tapes-

a similarity of aim and a mutual regard for each other's work, meets with public approval it will be the policy of the Arts Commission to plan next year's exhibition along similar lines, using a different group of American artists.

tries, portraying the history of Queen Isabella of Castile, were formerly in the collection of Sir Lionel Phillips of London and more recently were owned by Sir John Ramsden-Bart. These tapestries are believed to have been woven at the order of King Ferdinand of Aragon, to whom Isabella was married in 1469. It was she whose aid enabled Columbus to make his voyage of discovery to America.

One of the tapestries, which measures 11 feet 5 inches by 13 feet 6 inches, portrays Isabella's brother, King Henry IV of Castile, seated on his throne holding his scepter, a canopy overhead and courtiers on either side. In the foreground Isabella is pleading against her proposed betrothal to Don Pedro de Pacheco. In the upper right-hand corner is a group of four figures one of whom is carrying the daughter of Jane of Portugal. In the upper left-hand corner Isabella appears again declaring her love to Ferdinand.

In the second of the series Isabella is portrayed kneeling before her brother pleading for the release of Ferdinand, who, having entered Valladolid in disguise, is brought a captive before the King. In the third

tapestry is portrayed the betrothal of Ferdinand and Isabella. At the left Isabella is seen receiving the petition of the grandees that she accept the throne of Castile in succession to Henry IV. In the upper right-hand corner is seen the banished Queen Jane of Portugal with two attendants. The fourth tapestry is of slightly later date and does not belong to the same series. It is Burgundian but shows a trace of Renaissance influence. This tapestry is 12 feet 10 inches by 11 feet. These four tapestries will hang in Mr. Willys' Palm Beach house.

The fifth, a Gobelin armorial tapestry, will go to Warsaw. It is about 10 by 12 feet and was woven after a cartoon by Le Brun. Mars and Minerva are portrayed seated at either side of a terrestrial globe, under an architectural canopy.

The altar frontal, which dates from the XVIIth century, comes from the Convent of Santo Domingo el Rael in Toledo, Spain, and is of red velvet, embroidered in silver and gold thread. It is 3 feet 10 inches high by 9 feet 2 inches long. Its three panels portray "The Baptism of Christ," "The Birth of the Virgin" and "John Before Herod."

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DEALER APPEALS IN ROMNEY SUIT

LONDON.—The Court of Appeal, on March 14th, allowed the appeal of Mr. Cecil Charles Trevanion, of Gloucester Road, Regent's Park, from a judgment holding him liable to pay £1,490 in respect of a portrait reputed to be by Romney, according to *The Daily Telegraph*. Judgment was entered for him with costs of the trial and the appeal.

Acting through Major J. S. Nornabelle, an intermediary, Mr. Trevanion sold the picture for £1,500 to the late Mr. Charles S. Carstairs, of Bond Street, W., in the alleged bona-fide belief that it was a portrait by Romney of his great-grandmother, which had never been out of the family.

Mr. Carstairs started an action for the recovery of the purchase price, alleging that the picture was merely a copy of an original Romney portrait. He died before the case could be tried, and his executors, Mrs. Elizabeth Carstairs and Mr. Otto C. H. Gutekunst, pursued the claim.

At the trial Mr. Justice Bennett held that the picture was a copy, and had been falsely and knowingly sold as a genuine Romney portrait. He valued it, with the frame, at £10, and entered judgment for the plaintiffs for £1,490, with costs.

The Master of the Rolls, in his judgment, explained that after delivery of the picture Mr. Carstairs sent a form of receipt for the £1,500 to be signed by Mr. Trevanion, this describing the painting as "a Romney," and contain-

ing a statement that he always liked to keep a record of his pictures.

Mr. Trevanion did not sign it, but did sign another receipt describing the picture as "a portrait in oils." Mr. Justice Bennett found him guilty of fraud on the ground that, at that moment, he was conscious that it was not a Romney and was passing off something as a Romney. In the opinion of the Master of the Rolls the reluctance to sign the first receipt was consistent with an honest intention.

Mr. Carstairs raised no protest at the time, but weeks after his solicitors wrote that they had ascertained that the picture was an heirloom which Mr. Trevanion had no right to sell, and, incidentally, they said that Mr. Carstairs was satisfied it was not a Romney. His lordship could not help thinking that if Mr. Carstairs thought he had been defrauded the terms of that letter would have been very different.

In the course of the action the defendant found and disclosed letters showing that in December, 1927, he had got in touch with Messrs. Lewis and Simmons, art dealers, with a view to selling the picture, and that that firm stated the picture to be merely a copy, painted sixty or eighty years ago.

Was it necessary to assume that on receipt of that letter Mr. Trevanion must have abandoned the view he had bona-fide held up to that time that the picture was by Romney? He had the statement of his grandfather that the picture was genuine, and he might legitimately put that against the statement of the experts.

The letter did not cut away all possibility of a genuine belief in the authenticity of the picture, and he did not think the terms of the letter justified a contrary inference. That letter was the basis of the judge's finding. Without it, it was fair to assume that he would not have held the defendant to be guilty of knowingly making a false statement. It was favourable to

AMERICAN ART FOR ITALIAN SHOW

Under the sponsorship of the American Federation of Arts and the Grand Central Art Galleries, a collection of fifty-three paintings and four examples of sculpture by American artists and sculptors was shipped on March 29th to Venice, Italy, to the show of American art at the international art exhibition opening there on May 1st.

The collection will be supplemented by about forty more American paintings now in Budapest. In commenting on the Venetian exhibition, Walter L. Clark, president and founder of the Grand Central Art Galleries, said: "We believe that a friendly interchange in the arts will have an important influence in drawing the various nations together in amity. It is also true that art itself may be vastly stimulated by such an interchange."

the appellant that he refused to sign the original receipt; that he produced the letters concerning the prior transaction; and that Messrs. Lewis and Simmons treated the belief he held as bona-fide.

What Mr. Carstairs attached importance to was a historical statement about the picture rather than a guarantee that it was by Romney, and the respondents failed to establish that they relied upon false representation. His lordship found that so far from there having been a warranty, it was abundantly clear that the appellant did not intend to give a warranty.

Lord Justice Lawrence and Lord Justice Romer agreed. Solicitors: Messrs. Mead, Sons, and Bingham; Messrs. Ernest Salaman and Co.

FOULC RELIEF FOR PENNSYLVANIA

PHILADELPHIA.—Andrea Della Robbia's full-face bas-relief of "Lucretia," one of two terra-cotta medallions in the Edmond Foulc collection of Gothic and Renaissance art, brought to this country by the Wildenstein Galleries of New York, on which the Pennsylvania Museum of Art has an option, has been presented to the Museum by Mr. and Mrs. Staunton B. Peck of this city. The acquisition was announced by Fiske Kimball, the Mu-

seum director, on March 29th, according to a *New York Times* correspondent.

The gift of the medallion, valued at \$10,000, brought the subscriptions toward the purchase fund of the collection of 191 pieces to \$336,000. The Museum is to obtain the entire collection for slightly more than \$1,000,000, provided this price can be met before the option's expiration on June 15th.

The other Della Robbia medallion in the collection, the work of Luca Della Robbia, uncle of Andrea, has been purchased for the Museum by the Wilstach Fund, of which Joseph E. Widener is chairman.



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EXHIBITIONS IN THE NEW YORK GALLERIES

GEORGES ROUAULT Brummer Galleries

One of the most dominant, if difficult talents in modern French art is being given its first comprehensive showing at the Brummer Galleries. Forty canvases and watercolors by Rouault, ranging in period from 1896 to 1929, yield the first well rounded picture of a man who has remained strangely aloof from all contemporary influences, who has remained stubbornly himself. Unlike the exhibitions of most modern artists, there is no strong contrast between the work of the early period and that of later years. All the changing currents of French art—impressionism, cubism, fauvism, surrealism, seem to have left no impression on this curiously self sufficient and single minded man, quite content with his post as curator of the Gustave Moreau Museum.

From 1896 are two crucifixions in which may be found quite as much of the quintessential Rouault as in the later works. Simple and stark in treatment, they remind one of the finest of early Limoges enamels. Several heads of women, and one of the characteristic clown subjects are more variegated in color, more frenzied in their brush work than either the earlier or later work. But they, too, are closely knit in the entire fabric of the artist's development, and are an essential phase of its strange and unswerving logic.

Seen thus in a group show, Rouault's work loses something of the flavor of bitterness and scorn which emanates from individual canvases. The savagery which animates the "Portrait de Monsieur X" from the Keleian collection and the mordant gloom of the 1906 "Filles," loaned by Mr. Bakwin, can soften into the deeply felt tragedy of "L'Enterrement," even bloom into the surprisingly charming young girl entitled "Qui est vrai et simple." In the work of the last few years the "bloody mud" of Rouault's palette has been largely scraped away, that there might be room for the rich cobalts he has come to love. His brush still traces the lineaments of bitterness and scorn, but no longer needs the support of cold grays and sodden reds. The most important of the recent paintings, "Le Potentat" from the de Hauke collection gains in sardonic power through the richly enameled background of deep, sonorous blues. And in a few of his latest works, Rouault appears to look upon the world with happier eyes, has painted one or two women who smile and another who is actually charming.

A large number of landscapes and street scenes, the majority with figures, are included in the exhibition. The majority of them are the work of the past year. Although interesting in their simple and direct expression, Rouault's force seems to suffer a certain distillation in the majority of these canvases and his composition lacks the bold lucidity of the busts, portraits and nudes. Only in the somber movement of "L'Enterrement" with its masterly use of black and in the several versions of "Petite Banlieu" does he attain that impressiveness which is indisputably present in his more characteristic subjects.

GAETANO CECERE JESSIE ARMS BOTKE Grand Central Galleries

When Gaetano Cecere returned from Rome after completing his residence as a prize winner he brought several pieces which, severely classical though they were, promised a splendid future. The rigid training of the Academy had given him technique and failed to quench his enthusiasms. Some of those early pieces are in his present exhibition at the Grand Central Galleries, the "Roman Peasant," "Persephone" and "Lapith Girl." They are by far his best things for apparently contact with the world has done what the Academy never accomplished—dampened his fire and made him conform to the obvious conventions. His later work has a Roman fatness, a heaviness of spirit in strange contrast to his former vitality.

In another gallery are decorative paintings of fish, birds and flowers by Jessie Arms Botke.



"LE POTENTAT"

By GEORGES ROUAULT

Lent by De Hauke and Company to the exhibition of the artist's paintings at the Brummer Gallery.

EMMANUEL CAVACOS SIGURD SKOU Milch Galleries

The Milch Galleries are now holding a memorial exhibition of the work of Sigurd Skou, who died last October. In this representative showing of

some thirty typical paintings and watercolors, the Britanny subjects in which the artist specialized are the outstanding feature. Although staunchly academic in technique and viewpoint, Skou's thorough acquaintance with a somewhat over popular locale lifts his paintings above mere

(Continued on page 12)



AN EXHIBITION OF QUEEN ANNE WALNUT

Rare specimens of this interesting period now being shown at the Vernay galleries include arm, wing and side chairs covered in contemporary needlepoint; a beautiful settee, several secretaire bookcases and cabinets. The chest on chest illustrated shows an unusually fine example in richly figured veneers with inlaid canted corners. Height 6', width 3' 4 1/2", depth 1' 10".

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EXHIBITIONS IN NEW YORK

(Continued from page 10) cursory depictions of boats and fishermen. His high-keyed versions of sleepy villages and animated harbors do not rely wholly on the quaint and the colorful. They have a Norseman's knowledge and love of the sea. In the study of individual types, Skou manages to escape the Breton peasant formula, all too familiar to gallery goers. The flower paintings, still lifes and church interiors, though often quite decorative, form a more conventional and less interesting phase of the artist's work. The watercolors reveal an adherence to the methods of oil painting, rather than an appreciation of the specialized effects of a different technique.

In the downstairs galleries at Milch's, Emmanuel Cavacos is showing a large group of sculptures in both bronze and marble. The artist's dancing figures have been especially successful and in the current exhibition may be found a large number of little bronzes devoted to the poetic cavorting of fashionably slim young ladies. They are of the type that would adorn innocuously the apartment of almost any bachelor. In addition, figures entitled "Grief," "Indolence," "Despair," "Springtime," etc., translate these emotions into time-honored academic attitudes. By far the best things in the show are two terracotta busts, the one of a young boy, the other of a baby.

HILAIRE HILER
New Art Circle

It is several years since Hiler's pictures have been shown in New York, and Neumann's exhibition is therefore

all the more welcome. The pictures, in spite of the sophistication of their naivete, are fresh and delightful in color and skillfully composed. Hiler has rediscovered many of the secrets of the primitives and without imitation recreates the spirit of the first adventurers in perspective and three-dimensional composition. He paints a modern world of busy harbors, boat races, parades and city streets, but with a detachment which discovers him to be a spectator rather than a participant. The pictures are thoughtful comments on things seen, remembered and put in order.

It matters very little to what group of ists or school of isms Hiler belongs, nor that there appears to be a very definite connection between his work and that of Rousseau, for whatever his allegiances or indebtedness Hiler paints good pictures which stand on their own merits.

ARTHUR DOVE
An American Place

Twenty-six new pictures by Arthur Dove have just been put on exhibition at Stieglitz's American Place, and the gallery and the pictures combine to make this the best show Dove has had. There is no particular virtue in the newness of pictures, and novelty is therefore the least claim made by the exhibition, although it may well be the one which will attract most immediate attention. But for the first time in years Dove has had an uninterrupted chance to paint, and the result more than justifies the faith of those who have believed in him.

From the days of the egg-shaped abstractions in earth colors and black



"PORTRAIT OF A BOY WITH A HAT" By ANDRE DERAIN
In the Derain exhibition at the Knoedler Galleries.

Dove has always painted well and has had something quite personal to say. He has experimented in many directions and several mediums and shown throughout an unfailing taste and a clear, direct style. In the present show there is a greater warmth, a richer, more fully developed sense of color than in previous years; there is a contentment and certainty in the pictures which was never so clearly marked

before. His fine patterns have greater depth.

The range is still wide. There are several quite realistic pictures, others which suggest rather than define familiar forms and some which are entirely abstract, but whatever the subject the quality of the pictures remains fairly constant. Not all are equally interesting, but the level of the show is well sustained, and a few, like "Tar

Barrels," the two pictures of "Sunrise at Northport," "Composition Brown, Blue Violet" and "Boat Going Through Inlet," are among the best he has done.

LAUREN FORD
WILL DYSON
Ferargil Galleries

Humor, both sophisticated and naive, is afforded by the current Ferargil showing of paintings by Lauren Ford and etchings by Will Dyson. Miss Ford especially delights us by her sly narrative gift, her habit of rewarding keen observers by gay incidents tucked away in remote corners of the canvas. Under the guise of an almost Victorian solemnity and matter-of-factness, this artist paints the life of the swimming pool, wholesale exodus from Sunday school, the joys of a "swell vacation" or Christmas in the nineties. She sees everything, and the smallest detail has a way of being delightful. Essentially, Miss Ford is a miniaturist with a strong sense of humor. The best canvases are those in which her brush lingers over distant hills, over flowers in the foreground, over the trimmings of a child's dress. In an occasional canvas that places too strong reliance on pure phantasy, her quality weakens and the whimsy becomes thin.

Mr. Dyson, on the other hand, makes his appeal directly to the sophisticates, both in subject matter and title. Psychoanalysts and various Freudian fauna and flora inspire some of his wittiest satires, such as the patient introduced to her subconscious. Thomas Hardy finds cancer in the fields of asphodel and Tolstoy still discovers evidences of sensuality. An old maid prays to be tempted, a poet

(Continued on page 13)

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EXHIBITIONS IN NEW YORK

(Continued from page 12)

demands a Rolls Royce. Modern youth and Hollywood provide their quota of entertainment. Although from the purely technical point of view not all of Mr. Dyson's etchings are of equal merit, the best of them reinforce wit, conception with sharpness of line and the delicate exaggerations of sophisticated satire.

GARDEN SCULPTURE AND LANDSCAPE ARCHITECTURE

Fifty-Sixth Street Galleries

An exhibition of more than one hundred pieces of garden sculpture by various American sculptors and a series of designs of gardens and photographs of completed work now fill the Fifty-sixth Street Galleries. The familiar sculptors are represented by characteristic works, some of which have been popular for several years. Among the newer things both in fact and spirit are Wheeler Williams' figures for a fountain group in Detroit, Roy Sheldon's "Bather," Warneke's "Water Carrier," Maldarelli's two large figures, a group of works by Nishan Toor for which excellent settings have been provided and another group of works by de Creet. For the most part the other sculptors repeat themselves according to their talents.

The designs and photographs of gardens, shown by Ferruccio Vitale and Alfred Gieffert, Jr., make an interesting exhibition. Several of the gardens have been designed in collaboration with leading architectural firms.

ARCHITECTURAL AND FLORAL PAINTINGS OF THE XVIIth AND XVIIIth CENTURIES

Howard Young Galleries

Save for a still life of glowing vegetables by Chardin, the current exhibition of architectural and floral paintings at the Howard Young Galleries reflects strong adherence to the fashionable mannerisms of the XVIIth and XVIIIth centuries. Pannini's views of Rome illustrate contemporary delight in ruins and classic monuments; Bellotto, though not without a feeling for landscape, adorns his foreground with architectural motives; in Holland, Abraham Storck reflects the Italian trend in a harbor scene with detailed studies of elaborate buildings. Canaletto, in one of his typical Venetian subjects, pays due regard to loggias and palaces, but his brush notes with greatest animation the gay life of the canals.

A pair of flower paintings by Willem van Leen illustrates the opulence and meticulous workmanship of Dutch XVIIth century still life, while a Honthecoster, entitled "The White Cockatoo" is also typical of the period. By Daniel Mytens is a portrait of the "Prince of Orange," strongly influenced by Van Dyck, which seems included more for its decorative value than as a logical part of the exhibition.

PEDRO PRUNA

Marie Sterners Galleries

The name of Pedro Pruna suddenly sprang into prominence in America when he received the second prize at the Carnegie International of 1928. Since that time a few paintings by him have been seen in scattered galleries, but the current Marie Sterners showing offers the first opportunity for adequate appraisal of his art. One thinks primarily of Pruna as a painter in white, deliberately sacrificing richer harmonies for the dramatic values of a single striking tone. To this mastery over cool pigment Pruna adds a linear elegance which has obviously been inspired by the figure paintings of Picasso's classic period and a sure instinct for placing forms upon the canvas. If the substance of his work is almost uniformly slight, he makes amends by the perfect rightness of his expression.

One is not surprised to learn that his sets for the Russian ballet achieved considerable success, for like Foujita, he is primarily a decorative painter of faultless taste. His designs are often extremely clever. The most



FOUNTAIN GROUP

By WHEELER WILLIAMS
Executed for the Grosse Point Yacht Club of Detroit and
included in the current exhibition of sculpture
at the Fifty-sixth Street Galleries.

striking example of this faculty in the current exhibition is the sailor almost obliterated by the comprehensive embrace of his sweetheart. In addition to the larger canvases, among which "Caroline," "Nu a la Coiffe" and "Seated Woman in White" illustrate most strikingly the artist's feelings for elegance, there are in the back room a number of more tentative small paintings, which reveal varying phases of his talent.

ALBERT STERNER

Kleemann-Thorman Galleries

The Kleemann-Thorman Galleries, who have become the publishers of the graphic work of Albert Stern, are now holding the first comprehensive showing of the artist's etchings and lithographs since 1919. Stern was one of the pioneers among American print makers and the present exhibition includes not only a complete representation of his recent work, but a number of rare examples from the early period.

The wide range of the artist's imaginative and aesthetic interests are well reflected in the Kleemann-Thorman show, which ranges from the characteristic nudes in delicate drypoint to the rich, if sometimes over dramatic intensities of such plates as "Wilderness" and "The Blind."

In our opinion, Stern is at his best when he abandons conventional elegance of draughtsmanship, of which

he was a master, for more nervous and staccato expression. This method used in the "Consolation" and "Entombment" of the present show is productive of deeper emotional values than many of the more technically brilliant effects in velvety black and silvery gray. In addition to the etchings, a group of drawings and lithographs reveal Stern's flexible draughtsmanship and mastery over his medium.

HARRY LEITH-ROSS

Macbeth Gallery

While inspecting the paintings by Harry Leith-Ross now on view at the Macbeth Galleries we became an inadvertent listener to an earnest lady registering sincere protests against modern art. The protests were naturally not directed against the canvases of Mr. Ross, who has been a regular Academy exhibitor for several years past. It was in fact obvious that these quiet landscapes of New England were welcome fare to eyes that had been sorely tried by the inexplicable vagaries of New York galleries in general and the Museum of Modern Art in particular. Since there are perhaps many other art lovers also requiring solace, we heartily commend Mr. Leith-Ross' exhibition to them.

The snow that drifts over his hills and villages rests in familiar patterns, (Continued on page 16)

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MODERN ART, 1930

By DUNCAN PHILLIPS
Reprinted from the March issue
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*Reprinted from
Art and Understanding*
Contemporary art is keeping

Contemporary art is keeping up with contemporary science in arousing and holding public attention no less than in making brilliant advances into hitherto unexplored regions of the mind. It is so intensely and so exuberantly alive that it quickens the pulse and adds zest to the practice and the criticism of art during this formative period. A literature of interpretation has grown up around the new aesthetic ideas and the new plastic creations. Art, in its present state of growth and change, is a topic for everyone's more or less excited consideration and opinion. As I write I live again in memory all the thrills of the epoch-making season of 1929-30 in New York with its succession of important events. About 1600 people each day, an average of over 3000 on Saturdays, and of 35,000 in three weeks, have visited the Museum of Modern Art to see its loan exhibition of Painting in Paris. The widespread interest in this affair was not in spite of but precisely because of the contemporaneous character of all the paintings and the controversial character of most of them. It is clear that the public is fascinated by the contemporaneous and the controversial in art. The curiosity of the mob which packed the celebrated Armory Show of 1913 was an entirely different manifestation. Serious interest could easily be read on the faces of these visitors of 1930 and the general behavior of the crowd of last winter was surely respectful. There was little evidence of aggressive dislike and I observed no seeking for "sources of innocent merriment" as on former occasions of this kind. The exhibit was evidently regarded as a chance for serious study of the new art which is so rapidly crystallizing, which has passed from promise to achievement and about which so much has been written.

The fact is undeniable that the average visitor to a public view of so-called modern pictures in New York today is no stranger to the latest of aesthetic idioms. It can no longer be



"LE REPOS DES DANSEUSES"
In the Degas exhibition at the Knoedler Galleries

By ANDRE DERAIN

said that America does not see the best of the European modernism nor can it be claimed that we are spared the excessive demonstrations of old world radicalism. Consequently the American public has become more or less habituated to the new language of design. Department store displays magazine covers and advertising posters have been instrumental in changing our point of view. It appears that the American patron of art will soon require what he calls the "modern note" and will actually feel compelled to disapprove of whatever does not conform to it. It is no longer necessary to teach the layman that art is not the craft of accurate imitation of nature. He knows that nature is the source and the storehouse for the artist's creations, but that a painter's powers of invention are poor indeed if he leaves the world on his canvas exactly as the mirror would reflect it. There is more need already for reminding our gallery visitors and even our connoisseurs that the acceptance of what is new in art today does not require the rejection of what was new only yesterday.

This period in art has a sentiment for itself very like the sentiment which youth has always cherished for its own youthfulness and with the same sarcastic scorn for the tastes and opinions of its elders. "Modernity is the battle cry of our generation." I quote this sentence from one of the many books on one of the many experimental decorators of the School of Paris. It would almost seem as if there had never been so self-conscious and self-satisfied a period as ours. Yet every age no doubt preens itself and attitudinizes, if only for the sake of keeping up appearances. What I regard as special to our own conceit about ultra modern art is a certain very youthful bravado which regards with intolerance any survivals of art as it was before these new ideas came into it. This attitude no doubt is taken over from the world of science, where new concepts so often eclipse and make uncouth the conclusions of the past.

culture at least, will make virtue of their radicalism in art. Already the brave man's choice is to be true to himself even if it means to be unfashionable and neglected. Even today the self-styled modernists, contemporaneous to a fault, are not lonely at all in the choice they have made. They are in fact breathlessly followed and acclaimed. There is a precedent for their popularity. To what does our public passion for the latest mode correspond? Let us see. Those who would be known as modernists in art must account for and explain their following. Modernists of the past have never won fame and fortune. The great initiators and pioneers of art have stood alone, isolated and misunderstood except by the few who really counted and who made everything worthwhile. If schools were founded in their discoveries they knew nothing of it. Greco was considered crazy. When Rembrandt broke away from professional portrait painting he was despised and repudiated and only recognized as a great master after his death. Chardin retired into his humble home and there he painted what pleased him regardless of the fashions set by the Court for a rococo which was quite alien to his taste. . . . On the other hand many of the greatest painters have been powerful influences with the public of their time, have created a demand and immediately satisfied it, have set fashions and have founded schools. I need only mention Giotto, Bellini, Leonardo, Giorgione, Raphael, Watteau, Reynolds and David. I need not bring up the less illustrious names, although I cannot resist mentioning among those who set fashions Gérôme and Sargent. And today the fashion setting leaders are Matisse, Picasso and Chirico. Their impetus started with Cézanne and Gauguin. Cézanne however was a real modernist who stood apart from and in advance of his time. It is Matisse and Picasso, following Gauguin, who are in step with it, as were Giotto, Giorgione, Raphael, Watteau, and the rest, supplying what the public has been made ready to demand. There

are no doubt Cézannes of the future in our midst today. They are carrying on somewhere and somehow in obscurity or perhaps one admires them for the wrong reasons as was the case with Seurat. Let us beware lest those we call old-fashioned in subject or unconvincing in experiment should turn out to be the prophets of the future, the men of destiny.

The sudden reversal of taste in our period, the violent change of mode from Sargent to Picasso within fifteen years, is startling until we remember that there has been a steady stream of propaganda and publicity, the effects of which have been watched with keen intelligence until finally our deliciously shocked surmises and our subconscious expectations have been not only anticipated but produced at precisely the moment of our desire. At last we know what it is to be modern and what is to be our style for the first half of the XXth century. Consciousness of a new style in art is like a child's consciousness of a new toy or a woman's awareness of a new gown or a man's of a new hat. Outfitted with a new mode in art, we find it difficult not to look upon those still satisfied with other styles as curiously old-fashioned. Art as it was before Matisse and Picasso is interesting only for the museum and its relics. The desire for a stimulating change in the atmosphere of one's home and of one's mind has finally been implanted in us and made to appear as a positive human need. And it is a need, as so many habits have a way of becoming. The new interiors have cried out for a new kind of picture for the walls. A moderately stylized picture prepares the way and whets the appetite for a more radical one to keep it company. The new styles are grist for the conversational mill and this is by no means a trifling consideration. With those addicted to faddism art is more popular now than crossword puzzles were in their day. With those of us who pride ourselves on open-mindedness, the incessant innovations in painting keep us actively entertaining new ideas and violently exercising our adaptability.

ties. With the artists who yearn to be in advance of their time there must be exasperation in the fact that their time and its public insists upon keeping up with them as they so desperately try to keep up with the resourcefully inventive Picasso. Modernism has become a "fait accompli." Only a short time ago I feared that the majority was being alienated by the uncompromising abstractions and eccentric cerebrations of very prominent artists and I predicted that a highly sophisticated class of period-conscious patrons might easily monopolize and dominate progressive artists and widen and deepen the gulf between art and the general public. I had not reckoned with the fame and fascination of the much adored heroes of the movement. Nor had I reflected on the rapidity with which new ideas spread and grow when the soil has been prepared over a wide area. If the time is approaching when conservative people actually see for themselves that the new systems and theories of design correspond with the modern mind, its researches and discoveries, then it will simply be a matter of standardizing as decoration the best plastic patterns and of accepting as phenomena of genius the best pictorial supernaturalism.

Undeniably Picasso and Chirico are logical equivalents in art for the age which has produced Freud, Einstein and Spengler. As everyone knows who has studied the history of art as an evolution, the leaders of the advance are always attuned to the spirit of investigation in their time. This is especially true of those modernists who, not too far ahead of their public, do not "stand and wait" like the prophets.

do not stand and wait like the propri-
ets but who collect around them
other bold spirits to put in circulation
a new coinage of ideas. It was so
with Manet and Monet. Matisse and
Picasso are today the corresponding
leaders attuned to their time. And I
rejoice that we live in an age when
the multitude seems to be actually ad-
vancing in step with these leaders who
represent in art the most recent in-
vestigations and researches. When con-
cepts change with startling sudden-
ness we can, I suppose, expect crea-
tive art to change with correspond-
ing speed. Artists of the type I am
now talking about are barometers of
what is going on in the world. An
age of innovations and inventions, of
shifting codes, of revised mentality and
morality, is of course a period of trem-
endous incentive to artists and devotees
of art who live where the current of
progress flows swiftest and feel its
unrest. Now it is clear that we can-
not live in the world today and escape
from mechanism, collectivism, stand-
ardization, specialization and investi-
gation of anything and everything
which remains relatively unknown.
Artists are therefore confronted with
'the hidden states of mind, the border-
lands of reason and intuition, the
mysteries of consciousness and sub-
consciousness, the psychic powers of
the few, the unplumbed resources of
electricity and chemistry, in short the
control of mind over matter. The
progressive artist feels impelled to
take the curse off a period which, in
its scientific and collectivistic trend, is
headed in the opposite direction from
'the artist's ancient course, namely per-
sonal expression. He must make a
grandiose, impersonal style out of the
arrangement of mechanical parts and
'their interdependence of function,
their hardness of texture and their
geometrical shapes. The authorities
who support him must set a standard
for collective taste and shepherd the
usual flock of collective collectors.
And so certain modes are being util-
ized and modified to specialties which
the age seems to call for. The gen-
eralizing view has supplanted the par-

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MODERN ART, 1930

(Continued from page 14)

ticularizing. Synthesis has replaced analysis. Artists either work from nature towards geometry or starting from geometry return somewhat ponderously to nature. Just as modish art never quite becomes mathematics, so it never gets all the way back to humanity. Any art practiced on into our enlightened age which remains unaffectedly human and relating to life without any theorem or diagram, without any allegiance to abstraction or supernaturalism is, I regret to say, shrugged at as old-fashioned.

The artist who is recognized as up-to-date wears one of three uniforms and King Pablo wears them all according to his whim. There is the neo-primitive mode, made popular by a real primitive, Henri Rousseau. It is only becoming to other real primitives and its adoption by the ultra sophisticates is falling out of favor. As for the "peintres de dimanches," the butcher, the baker, the candlestick maker, who sell their wares on the street corners, their funny little pictures simply reveal by contrast the genius of good old Rousseau, whose innate feeling for color and design and vivid reaction to life started the craze for child-like frankness and untrained naïveté. More imposing is the appearance of the modern artist who wears the stiff old garments of the formalist, abstractionist, or whatever else he may like to call himself, as he denies self and glorifies system. These artists are the aesthetes of today, and so stylish they are that they might suffer the fate of fashion plates and seem simply quaint to their own children.

Sometimes there is a great decorator, a man of true genius, who wears these garments as if he had been born to them. Such a man is Braque, a distinguished designer if ever there was one, whose every caprice of manner is courtly, who wears formal dress with the distinguished ease and the charming grace one likes to associate with aristocracy in sport clothes. One or two general principles of design, such as the all-over pattern and the construction of forms in space under architectural inspiration, are maintained and they succeed in making the formalists of our period more intelligently conscious of their function as artists than were the illustrators and the imitators of the Nineties and at the turn of the century. But whereas all artists have learned these truths they have not paraded in them and covered up with such correct garments their lack of personalities and ideas to go under the clothes. Less popular than the formalists, because less adaptable to applied art and interior decoration, are those who qualify to pass through the world causing everywhere a big thrill and a little shudder in the sinister role of supernaturalist. They make us aware of magic, but not in nature and not in ordinary human experience, only in abnormal psychology, in dislocated dream images and in various disorders of subconscious life. Metaphysical concepts are embodied pictorially. Soothsayers are once again needed. Both formalists and supernaturalists often produce inventions which be-guile us for hours at a time and occasionally refer to our actual experiences in ways which startle us into sudden respect and a more sympathetic attention. . . .

Picasso is a colossus who bestrides both camps, inspiring imitators either to look up at his pose as a formalist of quite formidable power or to guess at his meaning as a supernaturalist most strangely disturbing. He is making history-breaking precedents every day. There is no doubt at all of

his genius. The only doubt is in regard to the results of his influence.

With such a glorious adventurer making front page publicity for art in season and out of season, it is tempting to believe that our age is suddenly of rather transcendent importance in its aesthetic creations and that we who are busy in this world are important, too; that if we pay rich tribute to the period we can share in its power and glory. Our parents, however, belonged to a less enlightened time. Any painter working in a style which is neither formalist nor supernaturalist nor sensationalist new is today as one buried alive. Cézanne was useful for a while. Now he is in the words of Leo Stein, "a squeezed lemon." What matters it to us of Bonnard, like Cézanne, belongs to the ages? The New York dealers, repeating propaganda from Parisian dealers, pronounce that he is not of the hour. The prescribed uniforms of the faith are not of course required from artists of the more or less remote past. If, however, a living painter is by turn of mind or by habit of vision imbued with even the best qualities of the generation which preceded his own, then he is what we revolted against. We can treat him with condescension only. If, living on into our time, an artist is yet so oblivious to the spirit of our age as to still be a sensitive lyricist, affected by light and atmospheric colors, using these as instruments of emotional expression, then, for the sake of progress, he must be denounced as vague, soft, over-refined, a sensualist and a false prophet of escape from the hard facts of modern life. No matter how original such great individualists as Bonnard and John Marin may be, how rare and imitable their vision, how subtle and sure their intuition and awareness of nature, how incommunicable the secret of their touch, there is no sympathy for such individualism and for such independence as they display. John Marin blows through the world of modern art like a strong, bracing wind from the sea or the mountains but he requires from the beholder an intuition like his own and an apprehension of the elemental which transcends school and dogma. Such an artist as Pierre Bonnard sees the world as no one ever saw it before, with a magic which cannot be charted and which cannot even be felt if one has no share at all in such rare endowment of vision, such genius for inspired relations of color. And so I say that these masters and other men such as Tack in his latest, most stirring color progressions are not topical artists for the multitude. They are more difficult for the American connoisseur than the most cerebral Picasso or Léger. Why? Because they require sensibility for color, which is, as yet, undeveloped in this country, and because they are far in advance of their time. They are the genuine modernists who dare to be

(Continued on page 16)

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EXHIBITIONS

(Continued from page 13)
yields the right contrasts of light and shadow and always manages to be pleasantly and undisturbingly decorative. His mills and farms, his glades of beech and laurel do not seek to improve upon the infinite rightness of reality. Bathed in gentle atmospheric overtones, the spirit of the New England countryside emerges serenely from the canvases of Mr. Leith-Ross, in a style long sanctioned by the National Academy. And so we unhesitatingly commend the exhibition to all the ladies who are seeking a quiet haven in the turbulent sea of modern art.

NATHAN HOFFMAN
Babcock Galleries

A portrait in oil, several in charcoal, paintings of still life and allegory by Nathan Hoffman are now on view at the Babcock Galleries. Mr. Hoffman is an able draughtsman and his charcoal drawings of men appear to be excellent likenesses. The paintings seem less successful, although their range of subject and treatment is varied enough to make quite a wide appeal. There are a very slick portrait of "Cassandra in Black," a painstaking "Interior of the Metropolitan Museum," several canvases steeped in the mysteries of vague outlines and blurred color, a very obvious illustration of "Parting" and other things. Mr. Hoffman seems at his best when he refrains from flights of fancy.

Art Sale to Benefit Boston
Museum School Building Fund

BOSTON.—The significance of the exhibition and sale of art for the benefit of the Building Fund of the School of the Museum of Fine Arts, to be held at the Copley Plaza Hotel April 28th to May 3rd has been fully appreciated by local artists, and they have made the undertaking their own. No less than thirty of the ablest painters of Boston have contributed to the exhibition. Many of them have given their most recent work, and others, having nothing suitable on hand, have

MODERN ART, 1930

(Continued from page 15)
different from the mode of the moment, men who are altogether imitable, and who, for that reason, will find no schools and create no collective art. The future, however, may belong to them. The time element will surely come into painting and with it a renewed reverence for those painters who can move men to ecstasy and vision through their divine control of the emotional potentialities of light and color.

"turned to" and are even now at work on paintings which will be shown for the first time at the opening tea at the Copley Plaza on April 28th. Such whole hearted co-operation is unusual, and will undoubtedly contribute much to the successful culmination of an undertaking which has called forth so much thought and generous effort.

Edmund C. Tarbell, Frank W. Benson, Charles Woodbury, Marie Danforth Page, John Whorf, Marion Monks Chase, and a score of other artists of note have already sent their paintings or etchings to the committee in charge. While most of them are recent works, two or three date from earlier periods in the artists' careers. The two interiors by Mr. Tarbell and Mr. Bosley are well known among American pictures, as is the still life by Mrs. Adelaide Chase. All three are among the most important works of these artists.

Mr. Benson has, on the other hand, only recently painted "White Heron," the decorative canvas which he is contributing. Indeed it was done especially for this exhibition. Six etchings of wild fowls have also been given by Mr. Benson and further illustrate his skill in translating the poetry of nature into the artist's medium.

An admirable watercolor by Charles Woodbury discloses the continued vigor of this artist's hand and mind, which finds creative expression not

alone in oils and watercolors, but in the field of teaching. Admirers of the sensitive brush of John Briggs Potter will welcome the addition of a small landscape done in subtle tones of green. In strong contrast is the meticulously painted still life of Henry Dudley Murphy, charming alike in color and composition. Mrs. Murphy has contributed with equal graciousness one of her most attractive flower pieces and Gretchen Rogers has given her painting now on view at the Guild.

Marie Danforth Page, who has done such distinguished work in portraiture, is painting a mother and child, to be ready by the opening of the exhibition, while Mrs. Hale, Mrs. Motley, Gertrude Fiske, Louis Kronberg, John Levalle, Leslie Thompson, Frederick G. Hall, Harry Sutton, Stanley Woodward and others provide a diversity of entries which promise to balance the interesting groups of foreign work that have already been announced.

This sale, from which it is hoped to raise a hundred thousand dollars to apply upon the debt incurred by the School of the Museum of Fine Arts with the construction of the new building in 1927, comes as a culmination of three years' work on the part of some of the committee. Paintings, etchings and drawings by noted European and American artists, several pieces of sculpture, a variety of important textiles including a large Flemish Tapestry, have been collected. The number of objects offered for purchase will be kept well within a hundred, and while they will vary widely in price, all have been selected for artistic excellence.

UFFIZI RECEIVES
IMPORTANT LOAN

ROME.—The Uffizi Gallery is rejoicing over a new treasure confided to its keeping. This is a beautiful "Madonna and Child," an exquisite work by Duccio di Buoninsegna, which Signora Giulia Baroncelli has saved from ruin and deposited in the Gallery. The picture was in a bad state of repair but has now been skilfully restored by the noted experts of the Uffizi and is regarded as a very great treasure. Strange to say there was no other example of this famous Sienese painter in the great collection of Florence, although the School of Siena is otherwise well represented. Signora Baroncelli took much pleasure in placing this fine work where it is in safe keeping and can give pleasure to many persons.—K. R. S.

BODE'S MEMOIRS
ARE PUBLISHED

BERLIN.—The first volume of Dr. von Bode's memoirs has been issued by the Reckendorf Publishing Company in Berlin. A scientific publication, one of the last written by Dr. von Bode, will also appear shortly. This is a catalogue of the Italian bronzes in the Kaiser Friedrich Museum, a collection of which Dr. von Bode was especially proud and which was entirely his own creation.—F. D. T.



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by J. B. C. COROT 1796-1875

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CHATEAU GIVEN TO PARIS UNIVERSITY

PARIS.—The Duke de Richelieu, descendant of France's famous Cardinal, who divides his time between Paris and New York, has donated his splendid château and grounds in the town of Richelieu in Touraine to the University of Paris, according to a *New York Times* correspondent. In making the gift the Duke expressed the wish that the château should be used as a home for retired professors and scientists, and utilized also as a place to receive and entertain foreign educational leaders who visit France.

The town of Richelieu, not far from Chinon and the country of Rabelais, is of exceptional interest as having been constructed entirely after the plans of the famous Cardinal and under his personal supervision. It was a model town of the epoch, one of the first in history to be laid out entirely by the architect. The streets are planned geometrically as are the different quarters. Most of the principal residences were originally palaces of members of the French court, ordered by the Cardinal to keep a residence there. The town has a fine Renaissance church and many magnificent palaces that are now the homes of the shopkeepers and the people of the countryside. The old walls and gates are still preserved.

The château itself, built by the great Cardinal on the site of his birthplace, was designed and constructed by the architect Jacques Lemercier, but was partially destroyed in the French Revolution. Only a part of the original palace has been restored. It is surrounded by a beautiful park of more than a thousand acres, which is included in the gift.



"MISERICORDIEUX"

In the exhibition of the artist's paintings at the Brummer Gallery.

By GEORGES ROUAULT

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Rare Painted Scroll by Moronobu Given to Chicago Art Institute

By HELEN C. GUNSAULUS
In the Bulletin of the Art Institute of Chicago

CHICAGO—The Art Institute has recently received through the generosity of Miss Kate S. Buckingham an important Japanese painting of the late XVIIth century, unsigned but almost undoubtedly painted by the great master Hishikawa Moronobu. It is in the form of a long horizontal scroll or *makimono* measuring sixteen and three-quarters feet in length and one foot and one-half in width and is painted upon three pieces of silk of equal dimensions. The subject deals with the pastimes and pleasures of the spring, summer and autumn seasons with a slight introduction to early winter.

A painting by Moronobu or any artist of his school illustrating the life of the passing world is a particularly appropriate addition to the Institute collections since we already have the opportunity of studying the important Clarence Buckingham collection of Japanese prints.

Hishikawa Moronobu is generally called the father of the Japanese print. He was much more than this; he was the second founder of the popular school of painting known as Ukiyo-é, "pictures of the fleeting world." He revivified to a remarkable degree the style of painting inaugurated by Iwasa Matahei—a type in which the subjects were taken from the everyday life of the populace. With the rise of the common people under the peaceful regime of the Tokugawa Shoguns, an urgent demand for a popular art to meet popular demands came into being. The art of the classic painters did not satisfy the gay life of the capital where feudal lords and their attendants came on annual pilgrimages and where artisans and tradesmen were prospering and rising to positions of wealth and leisure. Scenes from the life about them were those most desired by the people of Yedo. The theater where the actors were popular idols, the tea houses known far and wide for the beauty of the

waitresses, the gay processions of singers, street entertainers and dancers, these were the subjects loved and understood by the common people who could not be appealed to in an intimate way by the serene landscapes of the Chinese school or the Buddhist divinities appropriately seen in the temples. Moronobu not only satisfied the general throngs with an art of their own in the form of his illustrated books and his superb single sheet prints, but also occasionally painted for wealthier patrons more elaborate pictures of the life of his day in the form of *kakemono* or *makimono* such as ours.

The date of the birth of Hishikawa Moronobu is generally accepted as 1625 and that of his death as 1694 or 1695. He was the son of a famous embroiderer and pattern designer in the village of Hoda near Yedo. While a youth he assisted his father in decorating and designing gorgeous kimono, and at the same time studied the Tosa style of painting as well as the Kano style. In the Tosa school he learned his remarkable use of color. On our scroll we see the rich greens and vibrant reds of the Tosa masters, colors which seem to disappear in the later Ukiyo-é paintings, where an entirely

different scheme of color appears, a pleasing but much weaker combination of tones. Added to his marvelous use of color Moronobu had great power of apparently easy drawing. Sweeping lines translate lively motion and the impression of a living figure beneath the moving garments is brought out with the fewest possible strokes. Gay animation is wonderfully expressed in the twist of a head or the intense look in an eye, and character is profoundly indicated in the varied types he loved to portray. All of these qualities are in evidence in our recent acquisition.

Beginning at the right end of our scroll we enter the spring season and find a party grouped together under the blossoming cherry trees. Two servants carry a shy young woman seated in a palanquin. She is attended by two maids and two men servants, one an old wrinkled man with a remarkably interesting face, care-worn but filled with a fresh delight as he looks up beyond the green pine tree to the blossoms above. The main group is seated on the ground within an enclosure of white curtains on which the *kiri mon* (badge) is boldly painted. In this form it was used by the Ashikaga family as well as others. Old and young musicians are grouped together playing the *koto*, flute, shoulder drum and *samisen*, the latter instrument being strummed by a young man and an old blind man. The firm line with which the first is drawn suggests the full vigor of youth, while the broken and uneven line adds to the impression of the failing strength of the old musician. Near a folding screen a seated man holds out a fan on which to receive a *sake* cup from his kneeling companion. The

robe on this woman is one of the most charming bits of color in the entire scroll. It is a pearl gray ornamented with large cherry blossoms in red and white. Here as on many others of the kimono one seems to see the art of Moronobu the embroiderer and pattern designer, for the blossoms are drawn in fine broken lines suggesting embroidery or brocade.

Passing over a little hillock and beyond another group of merrymakers, the next portion of the scroll is reached—the part depicting the summer season. This portion of our scroll is strikingly like a part of the Moronobu scroll in the recent catalogue of the Kawasaki Collection; in fact, the boat there bears the same name as the one here, "The Kawatabe-maru." Our artist has painted a lively river scene where two large pleasure boats and a small skiff float past an interesting shore line. On the first boat, "The Togoku-maru," a group of men are playing a game of *sukoroku* and a party at the back are dealing with a food-seller who has pulled the skiff up alongside. The second boat, "The Kawatabe-maru," is drawn up to the shore and the boatman asleep at the helm is letting it ride lazily on the little waves. The front is hung in bamboo and silk curtains on which the *Matsudaira mon* may be distinguished. In the back a merry party is going on. Three little dancers swirl around to a drummed accompaniment and amuse a large dignified man with shaven head. On the shore a varied group passes by. Three young men with swords seem to be suddenly parting company and a huge swashbuckler, an *otokadate*, grasps his long sword and looks out menacingly from under his basket-hat of disguise. His groom fol-

lows with alacrity. They are in sharp contrast to the serene company just behind: women and children who chat with one another and seem to interest an aged grandmother carrying a tiny bald-headed baby inside her kimono and leaning her left hand on the head of a little boy. Her smiling old face is a wonderful bit of portraiture. The most interesting person in this part of the picture lies upon the roof of the boat. He is a drowsy young dude who is having his eyebrows pulled by a most devoted servant much to the entertainment of a fellow passenger who is also cooling off on the roof.

In the autumn section of the scroll the artist has pictured a football game played within an enclosure by noblemen in court costume just as they play it today. The girls and women entertain themselves with handball and within the adjoining house the aristocratic game of incense-sniffing may be studied with the fascinating paraphernalia pictured in detail. Near the close of the scroll a woman in black steps along a verandah in view of a garden with curving streams and thatched tea house. She is a typical Moronobu figure instinct with life and expressing a decided mood. The folds of her black kimono are indicated in thin lines of gold, an added decoration most cleverly used throughout this scroll for patterning and outlining garments. The figures in this painting capture one's interest immediately although the surroundings are equally appealing in their delineation. The trees, flowers, hills and streams are exquisite in their color and drawing but throughout this painting, as in all ukiyo-é art, the landscape remains an unobtrusive background to the fascinating picture of late XVIIth century life.

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Loan Exhibition of Eakins Work At Philadelphia Museum of Art

By DOROTHY GRAFLY
In the Philadelphia Public Ledger

Through the generosity of Mrs. Thomas Eakins, widow of the painter, Thomas Eakins, and Miss Mary Adele Williams, a collection of some forty Eakins canvases, various sketches, charcoal drawings and bits of sculpture have come into the possession of the Pennsylvania Museum, and were placed on public exhibition March 5th at the Philadelphia Museum of Art.

The showing includes not only the paintings recently presented to the Museum, but forty other paintings which have been lent from various sources, for the six weeks period of the exhibit. The most important of the loans are "The Gross Clinic," from Jefferson Medical College, and "The Agnew Clinic," from the University Hospital, neither of which is exactly appropriate as an illustration to a bedtime story for the children.

Among the other Eakins' works on view are:

Eight charcoal studies from life, "Street Scene in Seville," "Marguerite in Skating Costume," "The Oarsmen," "Sailing," "Beckoned on the Delaware," "Sailboats (Hikers) Racing on the Delaware," "Sketch for the Gross Clinic," "Baseball Players," "Portrait of Archbishop Wood," "Earlier Version of William Rush Carving the Allegorical Figure of the Schuylkill River," "The Zither Player," "The Fairman Rogers Four-in-hand," "Taking Up the Net," "The Crucifixion," "Sketch for the Writing Master," "The Swimming Hole," "In the Studio," "Portrait of Professor George F. Barker," "Cowboy Singing," "Cowboy on Bad Lands," "Portrait of Arthur B. Frost," "The Red Shawl," "The Bohemian," "The Concert Singer," "Portrait of Benjamin Eakins," "Addie," "Between Rounds," "The Actress," "The Young Man" and "Portrait of Rear Admiral G. W. Melville."

The acquisition of the Eakins paintings marks a definite step toward the inauguration of an American art collection. No more pertinent art personality could have been selected, for Thomas Eakins provided the backbone, as it were, for American art development in the late years of the XIXth century, when hard-grubbing America, busy with its economic development, offered virtually no encouragement to the artist. Far more than Peale or Sully, who came upon the heels of the late 1700's and found nurture in the Georgian spirit that fostered art in England and America, Thomas Eakins encountered an art apathy, almost an art hostility. He was thrown back upon himself, upon the resources of his own immediate circle of friends, for material and interests. For him there were no glamorous clients. Unlike Sully, he had no interest in pretty feminine faces, nor in the pink-cheeked children. His art was fundamentally adult, both in subject matter and in individuality, and his interest was aroused by strength of character and not by charm of exterior arrangement.

Thomas Eakins, born in 1844, passed from this life in the year 1916. He was a man of frankness at times, and especially under the artificiality of a Victorian era, approached brutality. He was accustomed to anatomical dissection, to the literal viewing of life in the raw, and when he turned upon life clothed, the X-ray eyes of one who had a deep and motivating knowledge of underlying facts, the result on canvas was less of glamour and more of truth.

Eakins did not seek escape through his art. The truth behind life was his passion. Life itself was its outer manifestation. His work, while repudiating the fancy of fairy tales, wove for itself an extraordinary story of life experience. There was about it more of the laboratory than of the stage, more of the scientist than of the playwright. And yet through a downright realism that gave no quarter to fancy, no sop to popular concepts of estheticism, Eakins achieved an epic of his period.

He painted the individuals he knew and cared about in their own environments. He even carried that environment into the carving of the simple wood frames—the musical notes from the score of a singer, or the insignia of a naval commander.

The world that Eakins reveals with such piercing truth is the world of the XIXth century, closed in with the heavy reds of plush and the blacks of horsehair, with the browns of even heavier wood furniture and room interiors. It was an era before modern theories of sanitation demanded light and air and a strict white-laden cleanliness. Surgeons still wore black suits in the operating room (vide the "Gross Clinic" owned by Jefferson Medical College) and women were swathed in goods sufficient to capitalize a modern specialty shop. Everything was heavy, overburdened with ornamentation, or overcruel in its lack of sophistication.

The strain of the period, its tense ambitions, thoughts and activities, are mirrored in the faces of the men and women whom Eakins portrayed. In the astonishing vitality of the portraits, now a head, now a full-length rendering, there is no smile, and but little reflection of gayety. Relaxation perhaps, but of a thought-burdened intensity, as if the moment work were put aside the mind entered upon a serious contemplation of life.

In his own pleasures Eakins was intense. Calculus was to him a means of escape. Science was his hobby. He enjoyed the research of the medical dissecting room, and cherished many of the noted medical men of his time as friends. His scientific bent had great range, and his pleasures sought relaxation from the hard work of his art through the channels of mathematics, anatomy, music and the experimentation with photography that was to yield the modern motion picture.

If his ultra-scientific passions gave to his art a quality of ultra-realism it also contributed a thoroughness and mastery of form conception seldom encountered except in the works of the old masters. It is from the stem of Rembrandt and Velasquez rather than from that of his contemporaries, although he studied in Paris with Gé-

rome, Bonnat and the sculptor Dumont, that Eakins derived his art. He was intensely interested in the same life phases, and in the scientific exactitude of human anatomy. In form appreciation he drew largely upon the thoroughness of knowledge that actuated the old masters. He knew, as did Rembrandt, the form-chiseling value of well focussed figure and head lighting, and he often approached his painting from the form basis of sculpture rather than from that of picture-making pattern.

The year 1930 finds the art of Thomas Eakins appreciated by radicals as well as conservatives. The answer to this apparent contradiction lies in the nature of all fine art. Fundamentals remain fundamentals, and Eakins was a fundamentalist. His adherence to truth with its somewhat stark life inferences, his staunch honesty, the mathematical basis upon which his art as a painter is built all endear him to the stark realists and geometers of the present day art trend. His appreciation for light, and for compositional geometrics is not second to theirs. It did, in fact, tend to blaze the newer trails, and while employing realistic objects as material achieved in ultimate compositional purpose much that the so-called moderns are seeking today. It might be the realistic treatment of a prize fight, or the light glare on river, bridge and athletic sculler.

Again the basic knowledge of what happens to the body when one sings brings to "The Concert Singer" the sincerity of actual accomplishment. This woman is real, living. She stands on the stage floor in her glittering pink dress above the baton-grasping hand of the orchestra leader, oblivious for the moment to the pink flowers at her feet; she stands and pours from the depths of her body the song symbolized in the musical notes that the artist has cut into the frame. While her body sings, her spirit interprets through the fine characterization of the face. But face, hands, arms, and body are all part of a whole so beautifully proportioned that the sheer force of the realism is converted into the living spirit. This is no impression. This is reality, and it is through these works of Eakins that one regains respect for the actual, recapturing a balance toward life that is threatened more and more increasingly by the abstract self-consciousness of the modern art trend.

To the contemporary, however, an honest setting forth of the immediate (Continued on page 20)



Medallion Portrait of James Christie, founder of the firm in 1766 and a personal friend of Thomas Gainsborough, R.A., and David Garrick.

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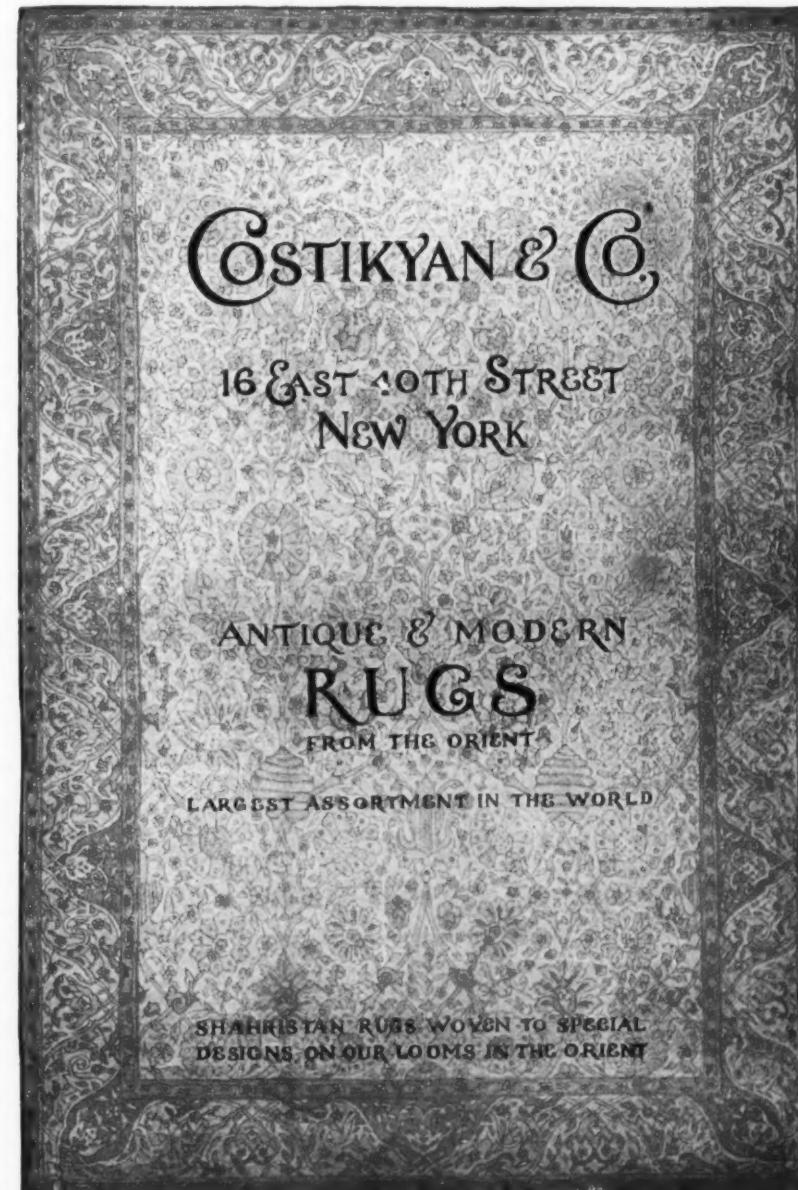
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Loan Exhibition Of Eakins at Philadelphia

(Continued from page 19)

era appears commonplace. He is not interested. It is the sort of thing he knows too well in his own life. He wants escape, glamour, adventure, romance. Eakins found all four in his own researches and experiments, but his form of escape served to intensify through enriched knowledge the understanding realism of his art, from which there was no escape.

Today escape means conjecture rather than information; frivolity rather than mathematical calculation. It is the difference between the mental timber of a man who is interested in the processes that make possible the motion picture, and the timber of the millions who seek escape through the idle enjoyment of the pictures that the process has given them.

An artist who does not concede the popular desire for escape is never troubled with many sitters. He paints for the love of what he reads in life rather than for the pleasing of clients and he relies upon friends for his portrait subject matter. The friends he has handed down to us are all personalities. They range from the burly Charles Haseltine, with his drooping mustaches; from the almost full-length portrait of Rear Admiral Melville and the full-lengths of Leslie Miller and John McLure Hamilton, to the strong, fine, satisfying portrait of

"Addie," Mary Adeline Williams; the sculpturesque "Marguerite in Skating Costume," and the sensitive, nervous temperament of "Portrait of a Young Man."

An almost epic rendering of character occurs in such masterful conceptions as that of "Mrs. Frishmuth" surrounded by her many musical instruments, a collection which she gave to be shown in the city museum of her time, Memorial Hall. The canvas is extraordinary in its effulgence of carefully handled instruments and in the strong, serious delineation of the face and figure posed with dignity in the midst of what in less masterful conception might have been disorder and confusion.

The athletic form appealed to Eakins, and appears in various sculling scenes on the Schuylkill River and in the boxing composition, "Between the Rounds." In such conceptions the artist could indulge both his absorbing interest in anatomy and his delight in the compositional values of surrounding objects. As background he often chose crowds of spectators whose interest centered about the arena of action, whether that arena represented an operating table in a clinic or a prize fight ring. The surrounding of the focal subject by persons interested in it creates a peculiarly intensified composition, with pattern lines as well as human values centering about a given point.

In his landscapes as well as in his figure compositions Eakins established such a point, skillfully planning the objects in his canvas, scull, oars, river banks, trees, bridges, and play of light to lead with almost geometric precision toward a point in which the artist concentrated his compositional focus.

His concentration of light upon a central theme, eloquently illustrated in "The Gross Clinic" and in innumerable portraits in which the light accentuates the head modeling, is not

unlike the concentration employed long ago by Rembrandt. Velasquez also exerted an early influence upon the American, and finds echo in such a canvas as "A Street Scene in Seville."

Eakins as an artist found keen delight in the individuality of human beings. Never, as do so many contemporary painters, did he worship masks. He did not paint types, he painted personalities. Today in the work of some of our strongest moderns the feminine face is reduced to the generalization of a mask and becomes a symbol of the feminine rather than the personification of an individual. It is, perhaps, the echo in art of an age of mass production when the individual prefers to make himself or herself resemble the crowd, and is lost in it. Eakins' women, with their strong features, their definite personalities, are not generalized beauties. They would stand out as women of character and of intelligence in any crowd, and in any society. Like his men, his women were serious and thoughtful. He sought and found in the personalities of those he attracted as friends the reflection or the intensification of his own interests.

When Rembrandt turned from pleasing his patrons to pleasing himself he lost his rich clientele. Eakins never possessed one. From first to last he was completely true to himself and his intense and many-sided scientific interests. His work made scant appeal to patrons who liked pretty pictures, and by the same token he, as an intense individualist, was considered something of a boor. But his destiny as an American master of the brush will place him as he himself might have wished, far from pretty drawing rooms and pink-tea tables in the serious and honored isolation of museum halls. He was a man who, through his vitality and his uncompromising interest in real life as he knew it, painted for all time and not for the caprice of the moment.

HAHN-DUVEEN RETRIAL MAY 15

The retrial of the \$500,000 damage suit brought by Mme. Andree Hahn of Paris against Sir Joseph Duveen, international art authority, for slander of title of her painting alleged to be Leonardo da Vinci's "La Belle Ferronière," was set on March 28th for May 15th by Supreme Court Justice Hammer over the protest of Sir Joseph's attorney and his physician that his health is such that he should not appear in court before next fall, according to *The New York Times*.

Justice Hammer acted on a report submitted by Dr. Sylvester R. Leahy of the Neurological Institute, who was requested by the court to examine the defendant after an affidavit had been filed by Dr. Leopold Stieglitz of 1040 Park Avenue, Sir Joseph's physician, who said he had been operated on a month ago and that in the course of his convalescence a febrile complication had set in from which Sir Joseph was "only now beginning to recover." Remarking that the patient is now sixty years of age, Dr. Stieglitz said:

"The operation and the febrile complication have undermined the defendant's health and strength to such an extent that it will take him from three to six months before he will be restored to his previous normal state of health. In my opinion as a medical man, I would not be responsible for the consequences if the defendant should be compelled to take the stand and be subject to the cross-examina-

tion he sustained for five or six days in February, 1929."

Dr. Stieglitz's affidavit was submitted by J. Arthur Leve, one of the counsel for Sir Joseph, in opposition to a motion by S. Lawrence Miller, trial counsel for Mme. Hahn, to set a definite date for the trial. Mr. Miller said that on the previous trial, from February 5th to March 2nd, 1929, the jury disagreed, and Justice Black, who presided, had directed that the case be tried again. He said it would be necessary for Mme. Hahn to bring witnesses here from Europe and all parts of the United States, and that she should know with as much definiteness as possible when the retrial would begin because it would be a hardship to maintain the witnesses here for any considerable period of time awaiting the trial.

Mr. Miller then suggested that the court appoint a physician to examine Sir Joseph, and Dr. Leahy was named. His report, submitted after an examination a week ago, said he found the art authority "in excellent physical condition" and that although a complication had developed after his operation on February 27th, "it is clearing up nicely."

"As a result of all the facts in the case, and on a very thorough physical examination, I am of the opinion that the man should be able to appear in court in at least a month."

Mme. Hahn brought her suit in 1922 on the ground that when Sir Joseph said in 1920, without seeing her painting, that it was only a copy of the real "Le Belle Ferronière" in the Louvre, attributed to Leonardo da Vinci, his action had the effect of stopping the negotiations by her to sell it to the Kansas City Art Museum for \$250,000. Since the first trial Conrad Hug, Kansas City art dealer, who was agent for Mme. Hahn in attempting to make the sale to the Museum, has died.

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ART CENTER TO HOLD CONVENTION

What is being done to meet the art needs of all groups of citizens—children, non-professional adults and professionals—will be taken up by speakers at the morning session of the all-day Regional Art Convention on Wednesday, May 7th, at the Art Center, 65 East 56th Street. Artists, art teachers, lecturers and museum heads will contribute to a symposium.

Harvey Wiley Corbett, chairman of the Committee of Architects for the Chicago World's Fair in 1933, will preside at the afternoon session, devoted to what the Art Center, the New York Regional Art Council and the Regional Plan Association are doing to arouse an art consciousness among the many millions included in the New York region.

The evening session, in celebration of the tenth anniversary of the Art Center, under the chairmanship of Richard de Wolfe Brixey, President, will consist of a reception to the founders of the Art Center and a banquet in honor of Mrs. Ripley Hitchcock, its first president, at the Hotel Roosevelt.

The Art Center owns its own building, where seven separate societies, interested in the design arts, have their headquarters. There are numerous galleries with changing exhibitions, including the unique Opportunity Gallery. Its 31 traveling exhibitions have been seen in 582 cities.

The New York Regional Art Council, composed of delegates from 70 professional organizations in New York is at present maintaining exhibitions for nine community art groups, supplying lectures, giving vocational guidance and publishing the *New York Art Calendar*.

MODERNS GIVEN TO TOLEDO MUSEUM

TOLEDO.—Four fine paintings have recently been installed in the Toledo Museum of Art, as the bequest of Jefferson D. Robinson in memory of his wife, Mary Elizabeth Robinson. They include canvases by Narcisse Diaz, Jules Dupré, Felix Ziem and George Inness.

"Fontainebleau," by Diaz and "Landscape," by Dupré, are characteristic examples of the work of these two celebrated Barbizon painters. The painting by Diaz represents a scene in the forest, the cool green of the great trees emphasized by a vista of warm sunlight in the middle distance. In the painting of trees, Diaz is ranked with Rousseau, who was his friend and probably his master in this art. The Dupré "Landscape" shows a strong influence of Constable and the English landscapists, for Dupré lived for some time in England and there adopted the low-keyed color schemes found in his works. Felix Ziem, who worked much later than the Barbizon group, is represented by one of his colorful, gay Venetian scenes, this one depicting a pageant along the Grand Canal. George Inness, one of the greatest of American landscape painters, painted "The Olives in 1873," in Italy. It is a beautiful composition, far removed from the tight, panoramic scenes of the early Hudson River school which dominated Inness' early works, and almost as far from the vague and misty landscapes of his later years.

Jefferson D. Robinson was a charter member of the Toledo Museum and a member of the board of trustees from its organization. At his death he was a member of the executive committee. He was also a large contributor to the building and endowment funds.



PORTRAIT OF THOMAS CARLYLE By JAMES A. McNEIL WHISTLER

Acquired from the Babcock Galleries and presented to Haverford College, Haverford, Pennsylvania, by an alumnus, Dr. Charles Wharton Stork, as the beginning of a collection designed to include outstanding paintings by distinguished American artists. The plan is to make the College's permanent collection a small but choice one.

HAMMOND MUSEUM TO BE FOUNDED

GLOUCESTER, Mass.—Steps have been taken by John Hays Hammond Jr., inventor, to incorporate his home here with its priceless art treasures as a museum.

An application was filed on March 27th with the Secretary of State for a charter to make the estate "The Hammond Museum, Inc." The estate is located east of Gloucester.

GALLERY NOTE

Cable advices have just been received from Miss Katherine Dreier, President of the Société Anonyme, advising the Babcock Art Gallery that the National Gallery in Berlin has acquired the interesting and historically important picture by Walter Shirlaw, titled, "Glassblowers." This picture was included in the memorial exhibition recently held in the Brooklyn Museum.

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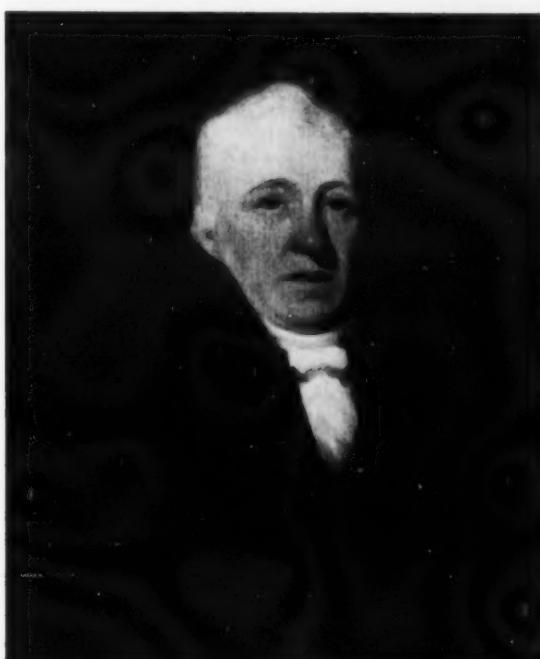
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Cubist Old Masters at De Hauke's

(Continued from page 3)

and their value is not only an historical one. Relieved of the necessity for comparison with the faded flowers which still bloom on Barbizon graves, one may see the pictures more clearly than was possible twenty years ago. Many of them are excellent as decoration and have real value as pure design. A few, like Picasso's "Still Life" and "Femme Assise," Gleizes's "Le port," de la Fresnaye's "Nature Morte" and Leger's "Femme en bleu" have deeper and more permanent quality.

LONDON LETTER

The "Young Painters' Society" The Sale of the Curzon

Heirlooms

Medieval Ecclesiastic Art to Be Shown in May

Britain Seeks to Keep Rare MSS.

In the Galleries: Morris, Modern Frenchmen, Nicholson and Kitazawan

By LOUISE GORDON-STABLES

An interesting idea is behind the recently formed "Young Painters' Society," which is holding its first exhibition this week at the New Burlington Galleries. Realizing that it is neither the critics nor the public, but the younger generation of artists that is most likely to be able to distinguish between those who possess real genius and those who are merely talented followers, a committee has been formed to give young painters an opportunity to make their own selections. Truly representative examples of both painting and sculpture are sought and it has been the aim of the organization to select artists under the age of forty, although youthfulness of spirit rather than of age is the governing factor. The various groups have been given an opportunity to send representatives to serve on the committee of selection and those responsible for the undertaking have been careful not to dictate the list of those to receive invitations or the ultimate choice of exhibitors. It will be of interest to see how the moderns are rated by their contemporaries. A very influential honorary committee has given the prestige of its name to what may well develop into an enterprise of some importance.

It was announced some time ago that a number of paintings, family heirlooms of the late Lord Curzon of Kedleston, were to come into the market shortly. However, it must now be decided whether they can legally be sold, since the dispersal has been opposed by the next tenant-for-life of the Derby estate.

May will see the opening at the Victoria and Albert Museum of what promises to be an extraordinarily fine exhibition of Medieval art, loaned by the principal cathedrals, churches, colleges and corporations in the British Isles. Church plate will predominate, but in addition there will be much that is outstanding in sculpture, vestments, jewels, coffers, etc. A unique opportunity will be afforded by this exhibition for the study of work of this type done during the Middle Ages. Westminster and Durham, York and Canterbury, are especially rich in such treasures and it is understood that the project has been hailed with such general enthusiasm in ecclesiastical circles that certain churches are even contemplating the removal of sculptures now cemented to their bases.

It was almost a year ago that Mr. Pierpont Morgan advanced the necessary funds to secure for the British Museum the option on two illuminated manuscripts known as the Luttrell Psalter and the Book of Hours. The understanding at that time was that if the nation were not able to provide about £64,830 within a year both works would revert to Mr. Morgan's own collection. About half the amount has already been secured and the Museum is now making a general appeal

for subscriptions, a course which it has seldom adopted. Funds will doubtless be raised in time for it is generally recognized that these manuscripts, which provide a peculiarly intimate glimpse of English society in Medieval times, should at all costs be retained here.

With the beginning of the spring season some particularly interesting showings are being held in the Bond Street galleries. There is Cedric Morris at the Tooth Galleries, justifying the esteem in which his work is held by selling practically the entire showing during the morning of the private view. In these days when pattern and rhythm are often so emphasized as to take from the quality of the composition as a whole, Morris is able to do full justice to these elements without sacrificing the more important factors in a work of art. To them he adds cool, fresh color and a delightful feeling for form.

Especially successful are his flower paintings, in which he groups his blossoms in rich profusion, contrasting each outline sharply with the next, and bringing out the character of the whole with great sureness. This exhibition is a notable advance upon his previous one for it shows less restlessness, greater decisiveness in grouping and a finer harmony of tones. Morris is still interested in the exotic but these curious growths are introduced with a finer sense of appropriateness. Insects and small birds are also used to punctuate some of the flower studies, with delightful effect.

The Independent Gallery's exhibition of Modern French Painting includes a fine Cezanne, some characteristic Sisleys, a Manet, a Renoir and several Corots. The Cezanne, "Venus and Cupid," is a brilliant example of this master in a particularly vital mood; the pigment is handled with consummate mastery. Degas' study of "Femme s'essuyante" exemplifies the artist's extraordinary ability in suggesting what Berenson has called "tactile values." It is a beautiful piece of craftsmanship, executed in pastel. Indeed every item in this exhibition has a distinction of its own which renders it decidedly worthy of detailed study.

The introduction to the catalog of the Ben Nicholson exhibition at the Lefevre Galleries, King Street, St. James', claims that "forms and shades, whether they suggest fields, fells, jugs, mugs, or nothing at all have, when emancipated from associations with the everyday material life, a mystic appeal and vitality peculiar to themselves." This "mystic appeal" is apparently to be found in the mug-and-jug studies by Nicholson, but to the non-mystic, they appear only as strange inversions of commonplace objects. That they have a certain emotional force is undeniable, but they presuppose on the part of the spectator a very specialized type of mind. The style in which the preface has been written accords notably with the work with which it deals but it sheds no more light on the aims of the painter than the canvases themselves reveal.

It may be that in the course of time the artist will come to express himself in terms more readily comprehensible, for he has sincerity. Linoleum, instead of canvas, has been used in some of the paintings.

A witty Japanese artist, Rakuten Kitazawan, is showing a number of paintings of Japanese and Western life at the Fine Art Society, New Bond Street. The Japanese scenes give a vivid and colorful impression of the East, retaining no little of its



"DANCER"
By HENRI MATISSE
In the Matisse exhibition at the Thannhauser Gallery, Berlin.

\$250,000 BEQUEST FOR PENNSYLVANIA

PHILADELPHIA.—Bequests to art and science, ranging from \$25,000 up to \$250,000, are included in the will of Mrs. Elizabeth W. M. Bowman, widow of Major Gen. Wendell R. Bowman, former head of the Pennsylvania National Guard, according to a *New York Times* report. The will, filed at Norristown on March 29th, disposes of an estate valued at about \$1,000,000.

The Pennsylvania Museum of Art is to receive \$250,000 for a memorial to General Bowman as well as the residue of the estate after numerous bequests to other institutions and individuals are taken care of.

The Pennsylvania Academy of Fine Arts receives \$25,000, the Academy of Natural Sciences of Philadelphia and the Pennsylvania Historical Society \$50,000 each. There were many other bequests.

glamor, although rather sadly influenced by European models. Some of the themes in which the Japanese artist shows the European enjoying himself in Japan verge on caricature. As in his subjects he combines East and West, so too in his technique one is reminded now of the designers of Japanese color prints and now of European cartoonists. The silk used in some of the compositions makes a beautifully mellow ground for his color, which is invariably good.

JURY GIVES ROSENTHAL \$5,000

A jury before Supreme Court Justice Collins decided on March 21st that Albert Rosenthal, collector and art expert, should get a third of the \$15,000 he asked from Frederick Fairchild Sherman, connoisseur of paintings, for passing judgment on a portrait of George Washington, which he declared to be a genuine Gilbert Stuart, according to *The New York Sun*. He asserted that his pronouncement increased the value of the picture from a trifle to about \$50,000.

Mr. Sherman said he commissioned Mr. Rosenthal as a broker and already had plenty of expert acknowledgment of its authenticity. The portrait is said to have been executed in 1796 for Francis Lightfoot Lee, a signer of the Declaration of Independence, who made it a death-bed gift to Gov. Samuel Phillips of Massachusetts, founder of the academy at Andover which bears his name.

DOSSENA CASE TO BE TRIED IN ROME

ROME.—Dossena and his famous controversy with the antiquarian Fasoli of Rome is again a subject for discussion as the suit will come up in court very shortly. Since Dossena claimed that he had not been paid the actual value of the statues the court ordered an appraisal of his work by experts who submitted their opinion. As a result the sculptures have been declared to have a commercial value of four thousand lire but as, in some instances, they have been injured, their value is therefore less. It is stated that when sold they were in perfect condition and the cause of damage must be investigated.

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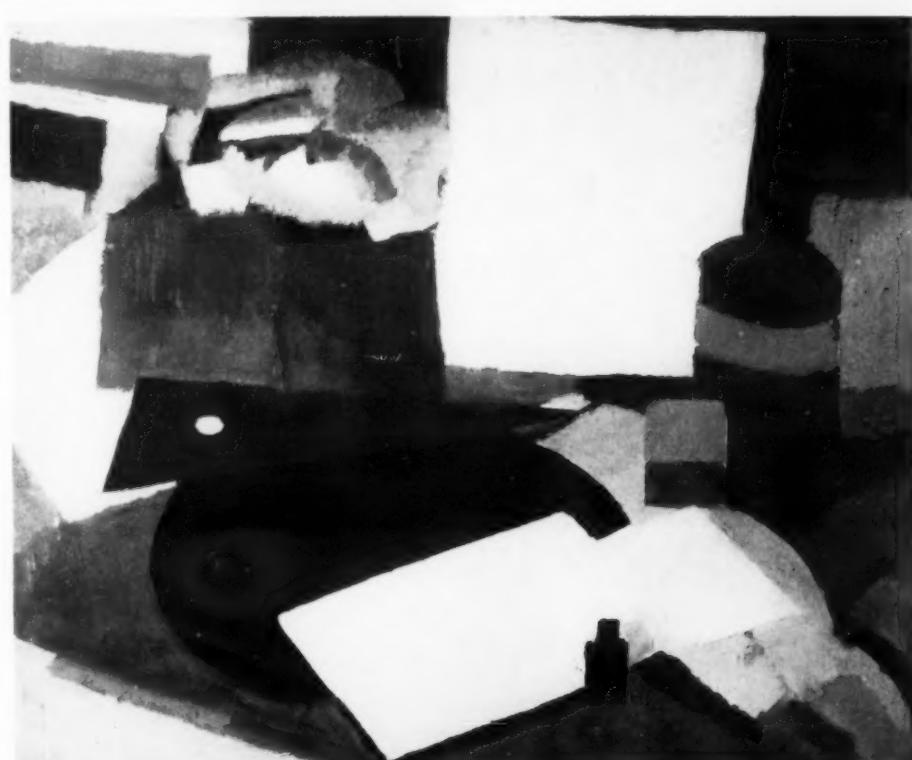
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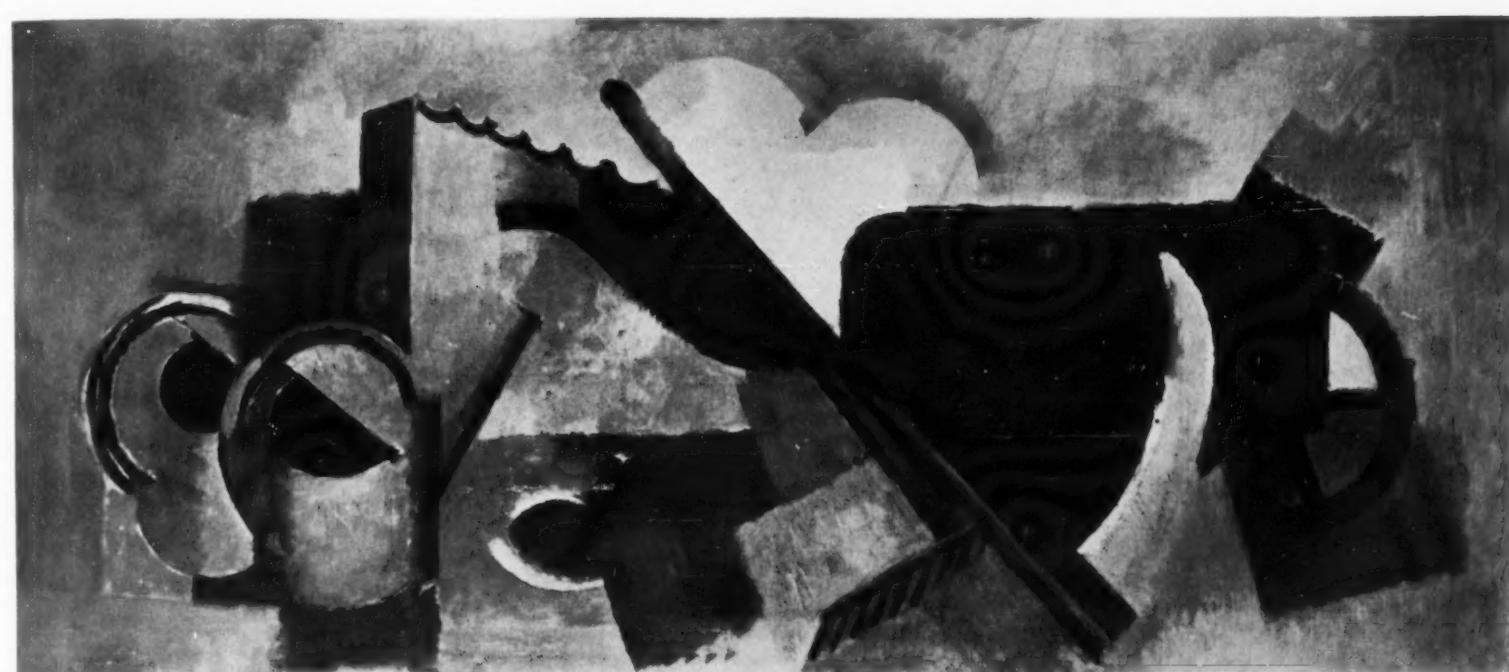


"NATURE MORTE"



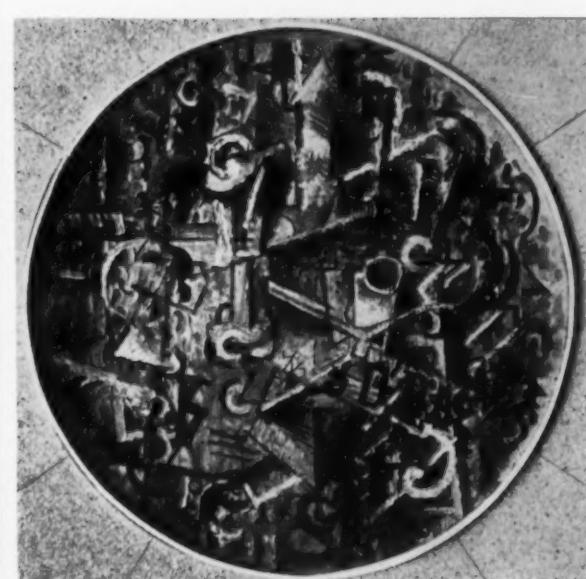
"NATURE MORTE"

By PABLO PICASSO



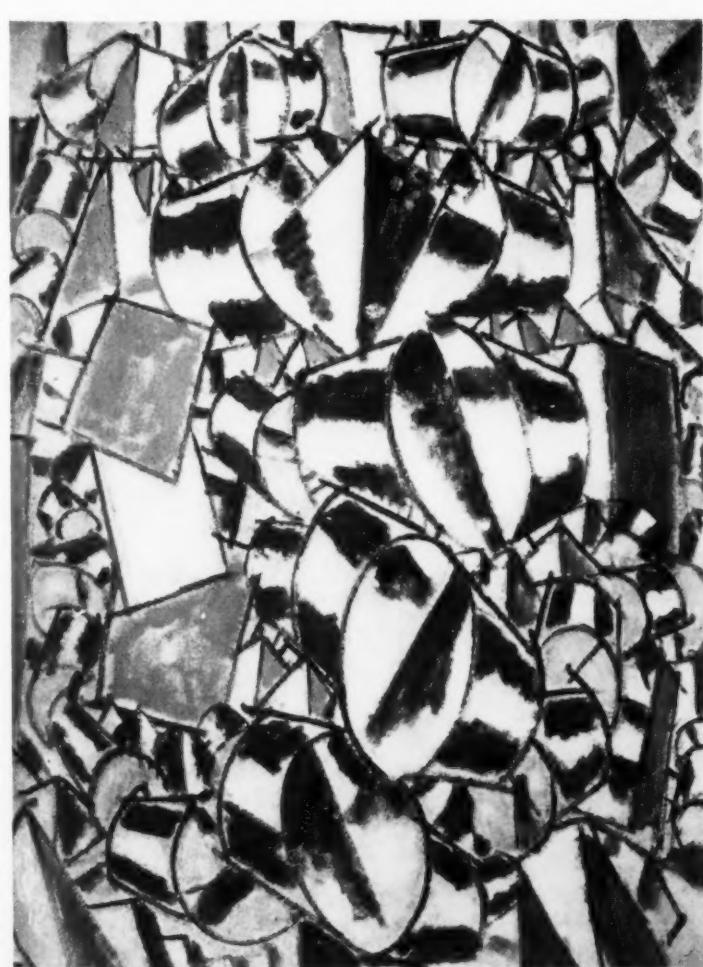
"EMBLEMES DU JARDIN" (1912)

By ROGER DE LA FRESNAYE



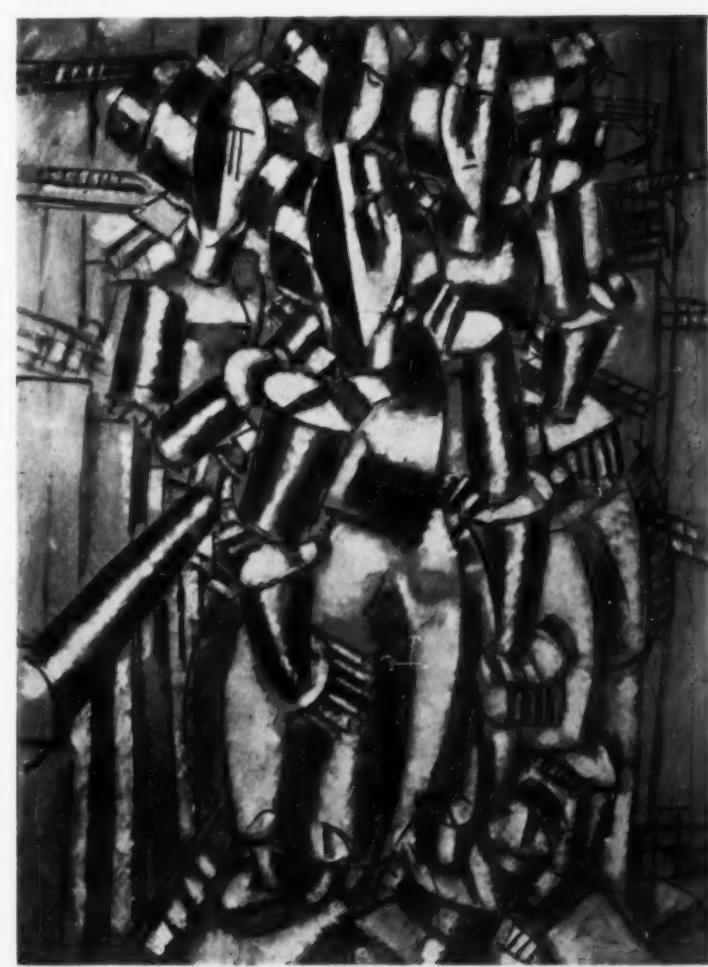
"STILL LIFE—SODA"

By GEORGES BRAQUE



"CONTRASTE DE FORMES" (1913)

By FERNAND LEGER

"LE JOUEUR DE GUITARE"
By GEORGES BRAQUE

"LE BALCON" (1914)

By FERNAND LEGER

ITALIAN LETTER

Interest Aroused in Piccolomini
Raphael
Death of the Artist, Claudio
Cambon
Fresco Found in Santa Maria
Incoronata

By K. R. STEESE

A recent article by Professor Genaro Maria Monti of the Royal University of Bari, published in the *Archivio Scientifico* of that city, has aroused much interest. In this, among other historical notes, he tells of a discovery which he made while carrying on some investigations in the Archives of Naples.

In 1542 Pier Francesco Piccolomini, of the noble family of Siena, gave his daughter Silvia in marriage to Inno Piccolomini, belonging to another branch of the family, with possessions in Naples. The bridegroom, Marquis of Capestrano, Count of Cefano, Baron of Scafati, was also Duke of Amalfi, a person of much importance, and the marriage was regarded with great favor. The bride took with her, therefore, a rich supply of treasures, a list of which appears in the archives. There is found, in addition to the lists of gems and rich stuffs, a note to the effect that a large case, borne by mules, contained "the beautiful tondo with the Madonna, the little Lord asleep and Saint John, work of Raphael of Urbino, which is valued at more than two hundred scudi."

Silvia Piccolomini thus brought to Naples a painting by Raphael, one of his choicest works, painted during what is known as his Florentine period. Without doubt the attribution is exact, for the date of this wedding was only twenty-two years after the death of the painter. Evidently the picture was not regarded merely as an ornament for the home of the bride, but as a work of art and a precious part of her dowry.

The question therefore arises: Where is this particular painting and what has become of it since it was taken to Piccolomini's house in Naples? Of the many Madonnas by Raphael which are in the various museums of Europe, the only ones which represent the Holy Mother with the sleeping Child Jesus are the so-called "Diadem" Madonna in the Louvre (a rectangular canvas while the one described in the inventory was round), and another in the private collection of the Duke of Westminster in London. The latter work represents the Madonna kneeling by the slumbering Child, with Saint John on her left. According to Venturi, this picture is a copy of a lost work by Raphael, and the fact that it is square and not round may be because the copyist found it more convenient to arrange his design so that there would be no figures in the corners to conflict with the principal design.

Vasari says that when Pinturicchio received the commission to paint the well known chapel of the Piccolomini family in the Siena Cathedral, he, "being a friend of Raphael and knowing him as a very able designer, brought him to Siena where he made some of the designs around his own work." Some modern writers seek to deny that Raphael ever was in Siena and of course the fact that the picture was found in the possession of the Piccolomini does not prove in any way that its painter was actually in the city. A member of the family might very easily have acquired it elsewhere.

Apart from this reference to the picture in the archives of Siena there is no other mention of it. It must have been sold, destroyed by fire or carried away during a pirate raid on Amalfi. There is the possibility that it is now in some private collection whose owner is ignorant of its true value. Collectors' interest in it having been aroused, it is possible that it may be found after so many centuries.

* * *

The painter Glaucio Cambon, born in Trieste, recently died at Biella, where he had gone to paint a portrait. Seized with a sudden illness, he died on the way to the hospital. He was an artist of many and varied gifts, for while his specialty was portrait painting, he also executed many landscapes and figure subjects. His best known

figure piece is his portrait of Emilio Zago, the Venetian actor, in the costume worn in *I Rusteghi*.

From 1907 until a few years ago, Cambon was regularly represented at the Venice Biennial and his contributions never failed to attract attention. He also exhibited in other important showings. Born in Trieste, he has lived during late years in Milan. His wife, Gilda Pansioti, was also a painter.

* * *

In the Church of Saint Maria Incoronata, at Porta Garibaldi in Milan, a series of restorations have recently been carried out under the direction of the engineer Antonio Pellegrini. This historically interesting church dates back to 1451, and as is the case with many old churches, its architecture has been subject to a number of ill-advised alterations over a long period of years. Now the building has been restored to its original beauty, according to the plans of Andrea Solari.

During the prosecution of this work an agreeable artistic surprise occurred. In the Baptistry, which is the first chapel as one enters from the left, a large fresco has been found which almost covers the entire wall. Christ is represented carrying the cross, surrounded by attendant angels, while the composition is completed by figures of God the Father and Saints holding cups full of blood. A Latin verse, part of which has been deciphered, may also be seen.

Some of the experts and critics who have come to see the work attribute it to Bernardino Luini; other competent judges feel justified in giving it to Leonardo himself because of the originality and strength of the conception and execution. Signor Pellegrini, the engineer in charge of the restorations, has written to Signor Modigliani, who is now in London with the Italian Exhibition. All further work on the church will be suspended until he has seen the fresco and given his opinion. The painting is in a poor state of preservation.

MUSEUM THIEF
HELD IN BRUSSELS

PARIS.—André-Gustave Daglio, alias Danglois, alias Pugol, alleged chief of a band of international thieves whose specialty is robbing museums, was arrested recently in Brussels, according to *The New York Herald* of Paris.

Since the beginning of the year he has robbed ten museums in Aix-en-Provence, Lausanne, Geneva, Berne, Mulhouse, Cologne, Aix-la-Chapelle, Utrecht, Haarlem and The Hague, according to the police.

Deported from France in 1917 after many charges of theft had been made against him, he returned and robbed Laon Museum in 1925. When arrested in Paris, he was found to have in his possession pictures from Amiens, Caen and Rouen museums and was condemned to four years in prison, after which he was again deported.

One of his accomplices, Joseph Hamblot, a German, was arrested a short time ago in Amsterdam.

BERLIN LETTER

New Galleries: Van Diemen and Dr. Benedict; Burchardt Galleries

Old Masters at Matthiesen's In the Galleries: Kolbe at Flechtheim's, Reckendorff Exhibitions, Art of the Japanese Theater

Plans for Architectural Show
Modern Japanese Art to Be Shown

By FLORA TURKEL-DERI

The new quarters which the Van Diemen Gallery and Dr. Benedict and Company have just opened jointly on Bellevuestrasse were transformed into a garden by the profusion of flowers presented on that occasion. The opening exhibition of German portraits of the XVIIIth century has the charm of this period and shows the high level attained by its artists. The portraits by Pesne, Desmarées, Matthieu, F. A. Tischbein and Graff maintain, in their coloristic refinement and the verve and elegance of their execution, the standard of the best pictures of the period. It is evident that in general, their artistic merit has not been sufficiently recognized.

Among the older pictures a still life by Kalt is a veritable gem, of amazingly rich and delicate coloring. The whole is a bouquet of exquisite tones and gradations rendered with absolute control. A "Stigmatization of St. Francis" by Isenbrant also has exceptional quality. The precision of the design and the richness of the composition place this among the best of the artist's achievements. By Joos van Cleve is a very representative portrait of a young man with a black bonnet beneath whose doublet may be seen a red waist and white chemise. The careful workmanship has both vigor and delicacy; the sensitive modeling gives life to the flesh and animation to the almond shaped eyes.

Another very interesting portrait of a man is an early work of Titian in which the expressive features, placed against a blue background, have great appeal. The freedom and liveliness of the portrayal reveal the Giorgionesque flavor peculiar to Titian's early period. By Lucas Cranach, dated about 1520, is the "Madonna, the Child and St. Catherine" in which the figures are grouped against a richly conceived landscape with a rainbow. In this finely balanced composition the red, blue and green tones are well matched and have a distinctly Cranach flavor.

* * *

Dr. Burchardt and Company, specialists in early Chinese art, have finished the installation of their new quarters on Friedrich Ebertstrasse, one of the most frequented streets of the

(Continued on page 25)

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BERLIN LETTER

(Continued from page 25)

art dealers' district. The new galleries have large show windows for effective display and the interior is splendidly suited to the firm's specialty, the rooms having an intimate quality which enhances the peculiarly aloof quality of the objects. In addition to some exceedingly interesting bronzes from the pre-Christian era there are three pieces from the Li-Yu find, adorned with T'sin decorative ornaments and silver incrustations.

Sculptures date from the end of the 5th century, while a series of porcelain figures of exceptional quality goes back to the XVIIth and XVIIIth centuries. Porcelain vases with polychrome decoration are present in great numbers. These inimitable masterpieces of the ancient Chinese artists form a collection which effectively testifies to their unfailing instinct for beauty of form and line.

* * *

Among the interesting paintings now on view at the Matthiesen Gallery is one of the earliest works by Pieter Brueghel the Elder, depicting "Christ Driving the Traders from the Temple." The composition is packed with figures and accessories; Christ is seen in the center with raised arms, and around him throngs the multitude in great agitation. All the realistic and grotesque figures of the artist's imagination are displayed with freedom and mastery. A "Madonna and Child" by Pinturicchio has the gentle charm and delicacy peculiar to him. Vivarini's "Madonna and Child," on a gold background, has all the allure of youth and innocence.

Although there is an immense gap between these paintings and the works of Renoir, exhibited in an adjoining room, they have one trait in common and that is their warm and glowing color.

One of the most cherished possessions of the Matthiesen Gallery is at present being shown in the Rembrandt exhibition of the Academy of Fine Arts. The "Landscape with the Baptism of the Officer" is, with the one in the Widener collection, the largest landscape by Rembrandt in existence. It dates from 1636. The light, which is concentrated on the left of the painting, is tellingly contrasted with the darker sections while the elaborate scenery contributes to the master's heroic and pathetic interpretation of nature.

* * *

The exhibition of sculptures by Georg Kolbe at the Flechtheim Gallery brings together pieces executed during the past five years. There is something in the chaste character of these works which makes them seem out of place in a gallery. They have neither the

active self-assertion of modernity nor the monumentality of Barlach, but they stand out through their spiritualized and intensely personal sentiment, expressed in lofty, soaring rhythms. The limbs of the figures rise like plants from the soil with a lank grace which is both harmonious and elastic. When shown in movement they never become impulsive but always preserve their lyric serenity and static balance. Their sincerity shows itself in simplified form and complete freedom from all elements of show.

In addition new paintings by Carl Hofer and Max Beckmann are shown. In the enormous vitality and persuasive power of these works German contemporary art has achieved enduring beauty and significance.

* * *

Modern art has found a new outlet in Berlin through the activity of Paul Westheim, editor of *Kunstblatt* and organizer of the exhibitions which have taken place at the Reckendorff Publishing Company. Twice this winter we have been shown promising works by young artists, painters and sculptors and although these arrangements brought no unknown geniuses to light, they have been highly suggestive of the great energy, cheerfulness and earnest endeavor of our rising youth. The present exhibition adopts the novel idea of showing photographs and drawings of the same models side by side. The question as to which method is preferable for the person represented is thus suggested. The results of this comparison are as varied as the talent and capabilities of the artists and photographers who are included in the show. Hence the question is not one of technique, but the age-old one of personality. Although the artist's crayon is certainly a more sensitive medium than the photographic lens, a good photograph shows itself preferable to an insignificant drawing in which the creative faculty is lacking.

* * *

An exhibition which has been arranged by the Staatliche Kunstsammlungen, in cooperation with the Society for East Asiatic Art and the German Japanese Society, is called "The Japanese Theater." The showing is of great interest, including as it does costly weapons and costumes, historic masks, models of Japanese theaters, stage settings and all kinds of accessories. The paramount role of the theater in the cultural life of the country is revealed in a great number of colored wood carvings which give a vivid picture of the interplay between art and the theater in Japan.

These wood carvings deal with historical events and actual happenings in the life of the people. The beauty of the colors and the expressiveness of the gestures are bound to appeal to the occidental observer, even though the subject matter may be strange and unfathomable. One learns of whole generations of actors, such as the Danjuro family, which has devoted itself to acting since about 1700. They are represented in different roles, arrayed in the most wonderful costumes and

involved in great adventures. The exhibition is a valuable contribution to an understanding of the tradition-bound forces of Japanese art and culture.

* * *

In a meeting held by the executive committee, the program for the large architectural exhibition which will be held in Berlin in 1931 has recently been made public. There were a number of rather stormy arguments before this program was finally settled, but now the industrial circles and architectural associations interested in such an enterprise have united for cooperative

action. This is indeed fortunate, because the many vital questions involved in modern house building and in the installation of homes should be greatly aided by a comprehensive showing of everything pertaining to this topic. According to the program issued by the organizers the show will proclaim the novel ideas and aims advocated by modern architecture and it will provide a survey of all technical attainments in this line. The tremendous material will be clearly arranged in different sections, each of which is put together under the supervision of a specialist. High practical instruction

will thus be offered both to professional circles and to the public at large. The showing as a whole should prove beneficial to Germany's architecture of the future.

* * *

An exhibition of Japanese art will be held in the Academy of Fine Arts in Berlin in 1931. The showing will include works from the middle of the XIXth century to the present day, done by artists working in the traditional manner of the country and uninfluenced by European art. There will be between one hundred and one hundred and fifty works in the exhibition.

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PARIS LETTER

Sisley Retrospective at Durand-Ruel's
Oceanica and African Art at Pigalle Galleries
"Vingt Ans Après" at Folle Enchère
Maurice Asselin and Mario Tozzi Exhibit at Bernheim's
"Papiers Collés" by Maret
In the Galleries: Stanislas Noakowski, C. H. Tillmanns, etc.

By PAUL FIERENS

While the new galleries of the Orangerie have been devoted to a retrospective of Camille Pissarro, the Durand-Ruel Galleries honored Sisley in more modest fashion. It is a charming showing which should not be missed and is especially valuable as a means of observing the relationship between Sisley and Pissarro, to whom he has often been compared. The current showings reveal how the personalities of both of these masters of impressionism became more clearly differentiated with the passing of time. There is no longer any danger of confusing the work of these two landscape painters. If Pissarro cherished certain ambitions which found freer expression in the art of Cézanne, Sisley was less preoccupied both with fame and the problems of composition. His vision is more detailed and analytical and although sometimes a trifle too restrained, has exquisite rightness.

He is not an artist who constantly seeks, re-evaluates and changes his manner. He is one of those who sings like a bird. And there are few voices clearer than his. He celebrates the fugitive aspects of nature—the air, the earth and changes in light, in his delicate visions of the Seine, his landscapes of Bougival, Argenteuil and in the later canvases done in Moret and on the shore of the Loing.

The sixty-five canvases of modest size which are shown at Durand-Ruel's, evoke memories of sunny places where nature seems to smile. In these paintings man becomes a mere accessory, but his surroundings are rendered with an emotion, a tenderness and lightness of touch which give a very

personal accent to this serene work, so French in its consistent mood of happiness.

Negro sculptures are truly at home in the foyers of the Pigalle, the most modern of any of the Parisian theatres. The gray velvets which, during the past few months, served as a background for the canvases of Cézanne, have been displaced by coverings of jute and straw colored raffia. One enters first a room reserved for African art. Astonishing figures in wrought iron stand guard before showcases in which are displayed remarkable heads with pointed eyebrows and enormous lips, striking both in their style and in their expression of melancholy.

In 1925, the Musée des Arts Décoratifs' exhibition of art from the French colonies and the Belgian Congo brought together an important ensemble of the work of these different countries. But many of these negro sculptures are not remembered save as ethnographical curiosities. At the Pigalle Gallery, on the other hand, everything shown is a work of art. It is greatly to the credit of the organizers of this remarkable exhibition that they have not borrowed from the Trocadero or from the leading Paris collections any save examples of the first order, and that they have displayed these with taste and understanding. M. V. Marquet, who made the selections for the showing, drew from such sources as the Ratton, Tzara, Pierre Loeb, Picasso, Marcoussis, Lhote and de Mire collections, as well as from the museums mentioned above.

Besides the masques from the Ivory Coast and the Congo which are already "classic," there are sculptures from the Sudan, the South African river districts, Gabon and a group of Cameron specimens, which were first seen in France some two years ago. There are also some rare Benin bronzes revealing in their highly developed style, the presence of European influences. Finally there are some nudes and little figurines in gold which rank among the most precious objects made in Africa.

The arts of Oceanica, generally more decorative in character, are represented by Maori idols, boat prows ornamented with anthropomorphic or geometrical motives, dance masques and a superb food cup from the Ambrante Islands, which justly occupies a place of honor.

One may well suppose that Pigalle, that great French sculptor of the XVIIIth century, would be astonished to see people flock to such an exhibition as this . . . but who knows,

after all, whether he would not have appreciated the outlines of certain figures, the profoundly human expression of certain faces?

The society "Folle Enchère" has organized its annual exhibition at Durand-Ruel's. The most frequently seen contemporary painters are each represented here by two canvases, one a recent work, the other dating from twenty years ago. We did not attempt to discover which artists are progressing and which are merely repeating themselves, for some of the selections, such as those of Friesz and Vlaminck, are disconcerting and give an entirely false idea of the talent of their creators. The most curious and interesting studies are afforded by the evolution of Matisse, Rouault, Picasso, Gromaire, Derain and Braque. It is amusing to discover that Raoul Dufy, only twenty years ago, painted exactly in the manner still used by M. Lucien Simon.

There is a good exhibition of the work of Maurice Asselin at the Georges Bernheim Galleries. This artist, like a billiard player, is only interested in series. One feels in each of his works that his fine intelligence is reinforced by a whole souled absorption in his models and a deep tenderness for them. Sometimes he finishes a work a little too quickly and leaves certain canvases incomplete, thus resulting in landscapes that are lacking in true balance. But he always achieves attitudes that are natural, as well as calm and intensely human in their expression. He exalts the pure joys of the family, of maternity and of friendship and a silver light caresses the throats of his young and dreaming girls. Asselin's color is sweet, without great distinction, yet without a false note. There is nothing vulgar in his art.

Mario Tozzi, who is exhibiting a small number of his works at the same galleries, is one of the best representatives in Paris of the young Italian school. He tenaciously defends his method. A spirit of free poetical creation is apparent in his art, which is all the more remarkable in view of the fact that classic standards are respected in his composition and the form and design of his figures are truly sculptur-esque. Mario Tozzi, who is both disciplined and obstinate, is less and less subject to limitations. He first impresses one through the plastic qualities of his work and then invites us to dream . . . but with our eyes open.

Although very young, Jacques Maret

already has a number of delightful creations to his credit. It was he who first designed those "papier collé," cut outs of all sorts, which have a charming satiric quality and a freshness which is not without feeling. "Jacques Maret restores purity to humor," wrote André Salmon, who is preparing a small work on the decorative papers of this friend of poets.

But Jacques Maret is also a painter, an etcher of rare sureness of line and a writer besides. All his work bears the mark of originality and has a grace which animates whatever he touches.

Recent works of Maret are on exhibition at the Zak Gallery together with those of two artists from Uruguay, Jose Cuneo, the painter, and Bernabe Michelena, the sculptor, who show works of the fauve school, broad and rather loose in treatment.

Watercolors and drawings by Stanislas Noakowski have been assembled at the Charpentier Gallery and com-

mented upon by M. Louis Gillet. We are told that these compositions are "architectural visions" which do not represent any existing models. One finds fanciful versions of Polish chateaux in delicate rococo style, impressionistic cathedrals and fantastic buildings reminiscent of Russia and Italy. Science and art are by no means lacking in these extraordinarily suggestive little sheets. One is not surprised to learn that their creator, who was born in 1867 and died in 1928, exercised a profound influence on the scenic designers of the first Russian ballets.

C. H. Tillmanns, after living thirteen years in Java, is exhibiting for the first time in Paris at the Quatre Chemins. His paintings, which are halfway between realism and abstraction, seem very reminiscent of the style of Juan Gris. Tillmanns knows how to choose a motif, reduce it to

(Continued on page 28)



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3,650 GNS. FOR RAEBURN PORTRAIT

LONDON.—Pictures by old masters, the property of the late Mr. Edward Dent, of Carlos Place, W., of the late Major J. H. Reynolds, of Greys, Kelvedon, Essex, of M. Basté de Saint Palaye, of Paris, and of Paul de Frassart Adamidi Bey, brought a total of £12,559 at Christie's on March 14th, according to *The Times*.

There were two surprises, one of which was in connection with the Raeburn portrait of Major-General Charles Reynolds, who was in the service of the East India Company, and died at Cheltenham in June, 1819; the portrait is a half-length, in scarlet military coat with dark-blue facings, holding his sword under his left arm. Bidding for this entirely unrecorded Raeburn portrait began at 200 guineas and quickly reached 3,650 guineas, at which it was knocked down to Messrs. Asscher and Welker, of Duke-street, with Mr. J. P. Lahey, of New York, as the underbidder. In the same property, the companion portrait of Mrs. Reynolds, wife of Major-General Charles Reynolds, painted by Sir M. A. Shee and exhibited at the Royal Academy 1818, in white muslin dress with lace trimming, brought 480 guineas (Colonel P. R. Mitchell).

The second surprise occurred in connection with a little picture on panel, 8 inches by 6½ inches, by Rembrandt, a portrait of a man with dark curly hair, a gold chain over a mauve tunic, dark cloak and cap; this picture has long hung in the housekeeper's room at Mr. Dent's house at 2, Carlos Place, and no importance whatever was attached to it. In the recent sale bidding started at five guineas, and quickly reached 1,300 guineas, and it fell to Mr. Heather, of Christie's, with a Berlin dealer as underbidder. From the same source a J. van Ruisdael landscape with a little waterfall, 44 inches by 56 inches, signed, brought 600 guineas (Asscher); and a woody landscape by the same artist, with figures by a fountain, 24 inches by 20 inches, brought 500 guineas (Benedict)—this was bought at Christie's in 1877 for 10 guineas. Among the few of note from other sources A. Isenbrant, portrait of a lady in black dress edged with white fur, on panel, 14½ inches by 10½ inches brought 480 guineas (Benedict)—this fetched 40 guineas at the Crews sale in 1915; J. Callot, a set of six pictures of an Italian carnival—550 guineas (Sangorgi); J. Northcote, portrait of Colonel Black in claret colored coat and vest—500 guineas (Butterly); and J. F. Herring, the Edinburgh Royal Mail coming out of Doncaster, 26 inches by 48 inches—180 guineas (Ackermann); this cost 15 guineas in 1866.

PICTURES AND FURNITURE SOLD

PARIS.—A collection of prints, porcelain and furniture, the property of the late Miss F., an American woman,

was sold at the Hotel Drouot on March 14th. Two pastels in Boucher's style, "La jeune mère" and "La jeune fille au panier de fleurs," attained 8,900 francs. Two engravings after Morland got 2,100 francs; a fine print after W. R. Rigg, "The Plundering Vagrants, or Gipsies Detected," 2,150 francs; a watercolor by Jorit representing ruins and a market in Rome, 2,400 francs. The furniture comprised six Louis XV chairs, which fetched 3,300 francs. A small Directory style drawing room suite, covered in Aubusson tapestry, reached 5,700 francs; a Louis XIII coffer and a XVIIth century Spanish marriage coffer brought 5,000 francs. For an XVIIIth century coffeepot, signed Enerote, and twelve cups in silver, 3,650 francs was obtained.

In another room on the same day, in a sale of furniture and tapestry, two Louis XV armchairs were knocked down at 8,800 francs; a Louis XV-Louis XVI chest of drawers at 8,000 francs; and a small Louis XVI commode, signed Birchle, at 10,500 francs. A XVIIth century Aubusson "verdure" tapestry attained 12,600 francs; another of the XVIIth century, showing a village fete, 15,000 francs, and an Aubusson door hanging, 8,200 francs.

MODERN ETCHINGS IN SOTHEBY SALE

LONDON.—At Sotheby's on March 18, modern etchings from various sources brought £2,533. Two were by James McBey, "Barcarolle," on green paper, which fetched £265 (Maggs); and "September Sunset, Venice"—£140 (Colnaghi); Sir F. Seymour Haden, "A Sunset in Ireland," first state, signed—£155 (Dunthorne), "Shere Mill Pond," large paper, £180; and "Sunset in Ireland," second state, signed, £140 (both bought by Messrs. Colnaghi and Co.).

PARIS LETTER

(Continued from page 26)

its component parts and develop the essential rhythms without making it either too formal or too nebulous. His painting has grace and charm and a delicately musical quality.

* * *

"Under the banner of Romanticism," at the gallery of Mme. Katia Granoff, Friesz, Dufresne and Boucher are grouped about Delacroix, Gericaud and Daumier, who is poorly represented by small pictures of third rank. In the train of these masters appear several young and spirited artists: Mané Katz, Aberdam, Fauchet, Ryback and Lavreux. There is also a superb "neige" by Vlaminck, which is better than the two very unequal pictures by this master which were shown at the "Folle Enchere."

ISPAHAN CARPET BRINGS 1,400 GNS.

LONDON.—On March 13th, Christie's sold porcelain the property of Lord Lansdowne, removed from Lansdowne House, and porcelain, decorative furniture, and carpets the property of Major J. A. Morrison, formerly of Basildon Park, Reading. The total was £8,923.

The most important lot from Basildon Park was an Isphahan carpet with a design of arabesque foliage and flowers on ruby ground, 23 feet by 8 feet, which fell at 1,400 guineas (E. Smith). A Persian carpet with cone ornaments and flowers, 26½ feet by 16 feet, fetched 210 guineas (Roffe). Other articles in the same property included a Dresden tea service painted with coast scenes, shipping, and figures, which fetched 190 guineas (Barnet); six Dresden plates painted with Chinese figures in panels—170 guineas (Stibbe); a Chinese famille-verte dish, enamelled with the dragon festival, 20 inches diameter, Kang-He, 300 guineas (Kerin); a Chinese oval-form vase and pair of cylindrical vases, with powder-blue ground, enamelled with river scenes, flowers and vases in famille verte, 19 inches, and 17 inches high, Kang-He, 270 guineas (M. Harris); a pair of famille rose vases of octagonal shape, enamelled with flowering trees, vases, utensils, etc., the covers surmounted by figures of Kylins, 34 inches high, Kien-Lung, 600 guineas (J. R. Thomas); a famille-rose cistern, enamelled with peonies and a fence, 22 inches diameter, Kien-Lung, 160 guineas, (Fransella and Moss); a pair of mandarin jars, enamelled with extensive landscapes, 40 inches high, Kien-Lung, 170 guineas (Peel); a pair of vases with mazarin-blue ground, enamelled with birds and flowers in famille rose, 33 inches high, Kien-Lung, 170 guineas (Fanglom); and a Boulle armoire inlaid with arabesques in brass and tortoiseshell and with ormolu mounts, 4 feet by 5 feet, 240 guineas (Cameron).

Among the 46 lots from Lansdowne House were a Dresden dinner service painted with birds and insects in spirally fluted and basket pattern borders, which realized 420 guineas (Gooden and Fox); and a famille verte oval-form jar enamelled with peonies and other flowers, etc., 8½ inches high, Kang-He, 96 guineas (Hancock).

PRINTS IN LONDON SALE

LONDON.—Puttick and Simpson's two sales on March 14th consisted of engravings and etchings, which fetched £1,550, and old English furniture, porcelain, etc., which totaled £1,257. Two etchings by Muirhead Bone were "Repairing the Auld Brig, Ayr," signed proof, which fetched £39, and "Demolition of St. James's Hall, Exterior," trial proof, which brought £94; Sir D. Y. Cameron, Harfleur, signed proof, brought £70 (all bought by Colnaghi and Co.); and a set of four fox hunting scenes, aquatints in colors, after H. Alken, by J. Gleadah, £85 (Norton).

FRENCH PICTURES AT HOTEL DROUOT

PARIS.—In a sale of old and modern pictures, art objects, furniture and tapestry, belonging to M. H., at the Hotel Drouot on March 20th, the total obtained clearly proved that objects of art and curiosities have retained all their value. Among the pictures the following pieces were attained: "Vulcain surprend les Amours de Mars et Vénus," by Nattier, 12,500 francs; a woman's portrait attributed to Danloux, 9,100 francs; "Vénus et l'Amour," school of Boucher, 3,500 francs; "Vénus et Adonis," school of Poussin, 2,400 francs.

The art objects comprised a silver soup tureen, Warsaw work of the beginning of the XIXth century, which brought 3,200 francs; a bronze statuette of a nude child, Venetian work of the end of the XVIth century, 2,800 francs. A Regency chest of drawers was knocked down at 6,200 francs, and a XVIIth century Aubusson tapestry, with a combat in the ancient style as subject, went for 10,000 francs.

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MANY ENTRIES IN VENICE BIENNIAL

ROME.—The time is now up for prospective exhibitors to give notice to the committee of the coming Biennal Exposition in Venice and to submit their works to the jury. The number of entrants is higher than ever before, about 1100 names now being inscribed. Naturally the large prizes offered have had some influence in inducing artists to offer their work.

Eight hundred and thirty-eight artists have enlisted as competitors for the nineteen prizes for paintings, sculpture and works in black and white. The entire sum to be divided among the respective winners, in varying amounts, is 300,000 lire.

The largest number of entries is the enlistment of two hundred and eighteen artists for the 15,000 lire prize offered by the National Confederation of the Fascist syndicates of professional men and artists. This calls for a figure composition, in which the artist is free to choose his subject. Next comes the prize of 25,000 lire offered by the city of Venice for a representation in painting or sculpture of "Maternity," for which there are one hundred and ninety-four entries. The award of 5,000 lire to be given by the National Association of Public Works for a bronze tablet which illustrates the collaboration of the citizens with the state has not attracted any competitors.

Since these first prizes were announced, the Venetian branch of the Banca Commerciale has offered another award of 5,000 lire for the best painting or sculpture by a young artist admitted for the first time as an exhibitor to the Biennal of Venice, to be given according to the judgment of the jury in charge of the works accepted. The artist in this case must not be over thirty years of age.—K. R. S.

GOOD PRICES FOR CHINESE ART

PARIS.—Chinese art objects always attract numerous collectors, as was again seen at the Hotel Drouot on March 20th in an important sale of ceramics, objects in hard stone, paintings, furniture and Chinese carpets,

which was marked by good prices. A terracotta statuette of a horse, of the Tang epoch, attained 6,100 francs; a terracotta statuette of a musician on horseback, of the same period, 4,600 francs; a perfume burner in enameled stoneware, of the Yuen epoch, 6,500 francs. The pieces of the Ming epoch included: two white porcelain vases, 4,900 francs; two white porcelain cornet vases, 6,500 francs; two vases with polychrome enamel decoration, 4,400 francs; two cornet vases in white porcelain, decorated with figures, flowers and fruits, 5,800 francs; a cylindrical vase of the Kang-Hi epoch, 8,500 francs, and another vase of the same date and material, 9,500 francs.

CHRISTIE SELLS CHINESE WARE

LONDON.—Old Chinese porcelain, the property of Mrs. M. D. Ezekiel, being a portion of the collection formed by the late Mr. Marcus D. Ezekiel, of Hove, brought £5,221 at Christie's on March 18th.

Among the enameled porcelain were a hexagonal teapot, with flower sprays, on green ground, and pierced with panels of fir, etc., Kang-He, which fetched 190 guineas (Hyam); another with black ground, same period—160 guineas (Mallett); a famille verte dish, with a lady and boy on a terrace, Kang-He, 13½ inch diameter—125 guineas (Bloch); another, with three ladies seated at a table in a landscape, 13½ inch diameter—105 guineas (Bluett); a saucer-dish with formal peonies in aubergine, green, and white on yellow ground, 6¾ inch diameter, Ming—200 guineas (Sparks); three figures of immortals, their robes enameled in famille verte, 12 inches high, Kang-He—220 guineas (Mallett); a hexagonal jar enameled with Ho-Ho birds, etc., 9¾ inches high, Ming—260 guineas (Bluett); a vase with globular body and beaker neck, the ground colored apple green, 14½ inches high, Ming—155 guineas (Yamanaka); a famille verte vase, with ovoid form, 18 inches high, Kang-He—170 guineas; and a cylindrical famille verte jar, with a group of sages in a landscape, 18 inches high, Kang-He—170 guineas (both bought by Messrs. Mallett).

TAPESTRIES SOLD AT HOTEL DROUOT

PARIS.—Furniture, tapestries and other objects which belonged to the late Mme. L. were sold at the Hotel Drouot on March 7th. An XVIIIth century Aubusson "verdure" tapestry, with mansion, trees and birds as subjects, brought 27,200 francs; a XVIth century Flanders tapestry, 12,000 francs; another tapestry of the same period, 8,000 francs; four panels of XVIIth century Aubusson "verdure" tapestry, 7,550 francs; "Après Déjeuner au bord de la Seine," a painting by Knight, reached 7,000 francs; a pair of vases of the Compagnie des Indes, 6,800 francs; "La Frayeur," marble statue by Guarnebio, 3,100 francs; four chairs in walnut wood, 4,300 francs; a teak étagère, 2,550 francs.

19,000 FR. FOR RARE TEHERAN

PARIS.—At the Hôtel Drouot, on March 3rd the M. M. F. collection of old carpets from Persia and Asia Minor, prayer-rugs and an XVIIIth century Aubusson tapestry were sold. There was a large attendance, and good prices were attained. A beautiful XVIIIth century Persian carpet brought 19,000 francs; a Tibriz carpet, 8,600 francs; a rare Teheran carpet with design of several vases of flowers, 19,000 francs; an old carpet from the Caucasus (Kara-Bag), 8,000 francs; a silk Persian (Kachan) carpet with mihrab, 8,500 francs, and a large Bokhara carpet with repeated tile design, 6,000 francs.

EAGER BIDS FOR ROPS DRAWINGS

PARIS.—Original drawings and rare and interesting works were included in the sale of Mme. R's library at the Hotel Drouot on March 11th. There was keen bidding from numerous collectors and bibliophiles. "L'Album Amicorum" with twenty-one drawings by Félicien Rops attained 57,000 francs; "Inter Amicos," another album containing twenty drawings by the same artist, fetched 29,000 francs. A

BOUDIN BRINGS 17,000 FRANCS

PARIS.—Fine modern paintings, watercolors, pastels and drawings number of original drawings and figures for "Les lettres à Emilie sur la mythologie" by Dumoustier brought 16,000 francs. A set of figures drawn by Gravelot, Eisen, Boucher and Cochin for the London edition of Boccaccio (Paris, 1757) got 10,800 francs. A work by President Hénault with plates after drawings by M. Cochin fetched 4,300 francs.

signed by leading artists and some sculptures were sold on March 12th at the Hotel Drouot.

The following are some of the prices attained: "La Colline de la Croix-Rousse à Lyon," watercolor by Jongkind, 15,341 francs; marine view by Boldini, 3,300 francs; "Le bac de Plougastel," by Boudin, 17,000 francs; "Maison Savoyarde," by Cachoud, 4,400 francs; "La Fenaison," by Dauigny, 6,820 francs; "Les Bords de l'Iton," by Lebourg, 14,100 francs; "Les Enfants surpris," by Guys, 12,200 francs. A terracotta statuette of Eve holding the apple by Carpeaux brought 6,300 francs.

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A Magazine of Fine and Applied Art
EDITED BY HENRY MCBRIDE

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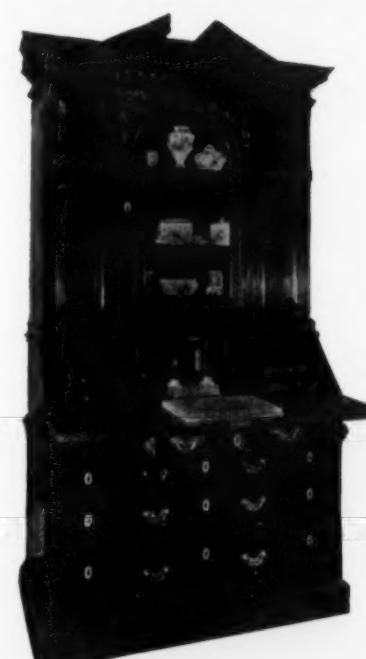
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COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

ITALIAN PRIMITIVES AND RENAISSANCE PAINTINGS

Exhibition, April 19
Sale, April 24

According to a report recently received from the American Art Association-Anderson Galleries, Inc., Part V of the Chiesa collection will be sold on the evening of April 24th. The seventy-eight paintings included in this dispersal consist in the main of Italian primitives and Renaissance works and will be placed on exhibition April 19th.

There are a number of Italian works dating from the XIVth century, among the most interesting of them being a "Crucifixion" of the school of Giotto, with seraphim and cherubim on either side of the emaciated figure of Christ. A "Madonna and Child" given to Masolino da Panicale shows the Christ Child grasping a bird in his left hand, while the Virgin is portrayed at half length with head slightly inclined. A Sienese diptych with pointed and arched panels, of the same period bears representations of the Crucifixion and the Virgin and Child.

From the XVth century date two altar panels given to Antonio Vivarini with full length figures of Saint John and a saintly bishop on gold backgrounds. A Tuscan work of this period is found in an "Enthroned Madonna and Child with Saints" in the form of an altar-piece the center panel of which depicts the Virgin presenting the apple of Redemption to the Divine Christ standing upon her knee. St. Francis and St. John are shown at the left and St. Bartholomew and St. Bernard at the right.

Among the XVIth century works of the Italian school, one of the most charming is the "Madonna of the Pinks" attributed to Raphael. The youthful Virgin Mother is seated in the foreground of a receding landscape with the nude Child upon her lap. In her right hand she holds a spray of carnations. Of lesser interest are a "Mater Dolorosa" by Andrea Solario, a "Holy Family" with saints by Gaudenzio Ferrari and an "Adoration of the Magi" by Bacchiacca, the Florentine.

In addition to the Italian paintings are a few works by Dutch and Flemish artists. Among these are a fine three-quarter length "Portrait of a Lady in White Ruff" by Thomas de Keyser and the "Portrait of a Lady" attributed to Sir Anthony Van Dyck. Two works are given to the school of Rembrandt—an "Ecclesiastic" in the early part of the sale and a "Biblical Scene" with numerous figures. A Flemish XVIth century altarpiece, with depictions of three Benedictine saints, comes up in the latter part of the sale.

MORRIS BERRY
AMERICAN FURNITURE
Exhibition, April 19
Sale, April 25, 26

According to the announcement of the American Art Association-Anderson Galleries, Inc., a fine collection of early American furniture, glass and

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decorative objects, the property of Morris Berry of Plainfield, Connecticut, will go on exhibition at the Galleries, on April 19th for sale the afternoons of April 25th and 26th. Embracing a wide range of styles and periods, the collection includes many notable pieces.

A rare Chippendale carved cherry scroll-top secretary cabinet with serpentine front is made more desirable by the fact that the collection includes another of the same general design, the two forming a pair. Both come from Ansonia, Connecticut, circa 1770. From Derby, in the same state, comes the Chippendale carved mahogany bonnet-top chest-on-chest, also about 1770, a beautiful piece. Early chests from the last quarter of the XVIIIth century, chest-on-chests, chests of drawers, slant-top desks tambour-front and other secretaries are also included.

There are several notable daybeds, one a finely turned Queen Anne maple piece, American, about 1710, having a double arch back with yoke-shaped crest and solid vase splat, standing on eight legs. Another daybed, also of maple, is a rare all-turned piece from Pennsylvania, about 1720, with adjustable back, retaining the original rush bottom under the covering of old linen canvas, the entire piece being in the original state.

Among the sideboards should be mentioned two Sheraton inlaid mahogany pieces. One, American, about 1800, in figured brown mahogany bordered in cross-cut dark mahogany and inlaid with stringings of holly, has six reeded and tapered legs. The other has a front shaped in gentle serpentine curves, with particularly fine cabinet work, and comes from Salem, Massachusetts, about 1790. A Hepplewhite inlaid mahogany sideboard, also from Massachusetts, late XVIIIth century, has its serpentine front paneled with inlaid stringings of yellow holly and embellished with small fan motifs at the corners of the doors. Its six legs are square and tapered.

A group of highboys and lowboys is another feature of this collection. Among the former a rare William and Mary walnut six-legged piece, American, about 1700, has the entire front

veneered in richly burled golden ash with a border of herringbone inlay. It is in the original state with fine patina. A Chippendale carved walnut highboy with scroll top, made in Salem, Massachusetts, the middle of the XVIIIth century, a rare example in good condition, has a finely carved fan ornamenting the front of the top and bottom small drawers. The cabriole legs terminate in snake feet.

Among the interesting clocks is a shell-carved block-front tall-case example from Rhode Island, about 1770, of the type believed to have been made exclusively in that state and popularly inscribed to the workshop of John Goddard. Of warm brown fruitwood, it is similar to the example in the Flayderman collection. Another tall-case clock, in mahogany has the original label of the clockmaker, Aaron Willard (Boston, about 1790-1800), pasted inside the pendulum door. The label is inscribed "Aaron Willard, Jr., Boston."

The group of mirrors includes two fine carved and parcel-gilded walnut wall mirrors, one a handsome Chippendale example made about 1750, and the other dating back to about 1730.

Other Chippendale items include six finely carved mahogany side chairs with claw-and-ball feet, about 1760, and a set of six carved walnut cabriole-leg side chairs, with angular cabriole front legs ending in pad feet and braced to the rear supports by turned spindle stretchers, made in New England, about 1750. Two rare Queen Anne shell carved walnut side chairs, made in Philadelphia about 1740 are also included in the collection. One of these has a solid vase splat crested by a carved shell and the other a pierced vase splat and scalloped seat frame. In addition to these there are a wide variety of chairs, including those with Spanish feet, dating from the first quarter of the XVIIIth century, Queen Anne, Chippendale and Hepplewhite pieces, wing chairs, Windsor chairs and a Martha Washington armchair.

Among the tables are a Queen Anne walnut example, with oblong tray top and tapered legs ending in pad feet, made in Rhode Island in the mid-XVIIIth century, and a block-front carved table attributed to a cabinet-maker of Newport, Rhode Island. There are also pedestal dining tables of the popular Duncan Phyfe type, sewing, tripod and card tables.

American glass and early American handwoven coverlets round out the sale.

RAINS GALLERIES

FURNITURE, AUTO- GRAPHs, PAINTINGS, ETC.

Exhibition, April 6
Sale, April 9-12

On April 9th, 10th, 11th and 12th, according to the announcement of the Rains Galleries, they will sell at auction a large collection from various consignors including furniture, autographs, oil paintings by old and modern artists, prints, Chinese and

Japanese objects, oriental rugs, etc. Among the furniture are old English, French, Italian, Spanish and modern pieces including painted and decorated lacquer examples. The autographed letters bear the signatures of George Washington, Benjamin Franklin, Alexander Hamilton, Lafayette, Lincoln, Roosevelt, Wilson, Talleyrand, Fouché, Napoleon, Louis XIIIth, XIVth and XVth besides many others. Among the Chinese and Japanese items are carved ivories, sword ornaments, kakemonos, prints, bronzes and paintings. In addition there are many objects of art of various types.

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NEW YORK AUCTION CALENDAR

American Art Association
Anderson Galleries, Inc.
30 East 57th Street

April 3-5—Italian furniture, rugs, tapestries, textiles, etc., from the Davanzati Palace, Florence, by order of V. & L. Benguiat.

April 8, 9—A scholar's library, formed by H. C. Hoskier, together with first editions of contemporary authors, standard sets and other books, from several consignors.

April 10—Part I of the estate of Mrs. H. O. Havemeyer made up of oil paintings.

April 10, 11, 12—Part II of the Havemeyer estate, comprising Roman, Syrian and Egyptian glass, Hispano-Moresque lustre-ware, Mohammedian pottery and Italian majolica and rags.

Wallace A. Day Galleries
16 East 60th Street

April 3-5—Valuable objects from European chateaux and palaces sold by order of Mr. Emmanuel Naidis.

Elliott A. Haaseman Gallery
146-148 East 56th Street

April 3-5—The entire stock of the estate of the late Max Williams including ship models, prints, paintings, etc.

Plaza Art Galleries
9-13 East 59th Street

April 3, 4, 5—Antique and modern French, Italian and English furniture, tapestries and other art objects, by order of a well known Fifth Avenue decorator, with additions.

April 10, 11, 12—Collection of furniture and antiques, Chinese paintings on glass, and a library of books.

Rains Galleries, Inc.
3 East 53rd Street

April 9-12—Large collection of furniture, autograph letters, oil paintings, Chinese and Japanese art objects, etc., oriental rugs, English saddles, lamps, prints and jewelry.

Silo Galleries
40 East 45th Street

April 10, 11, 12—Furniture and bric-a-brac.

AUCTION SALES REPORTS

ROERICH MUSEUM COLLECTION OF PAINTINGS

American Art Association-Anderson Galleries, Inc.—A collection of paintings, the property of the Roerich Museum, was sold on March 27th and 28th, bringing a grand total of \$114,165.00.

Important items and their purchasers, when obtainable, follow:

11—Mignon, Abraham. Pair of still life paintings, watercolors, 15x12 inches; Ehrich Galleries \$540
19—Van Kessel, Jan. "Venus in the Forge of Vulcan," canvas, 17x23 inches \$450
22—Courbet, Gustave. "Deer in Winter Landscape," canvas, 15½x18 inches. \$450
27—Rubens, Peter Paul. Sketch for "The Battle of Amazons," in the Munich Pinakothek, panel 11½x11½ inches; Arthur Goetz \$675
31—Brueghel Pieter (the Younger) and Hendrik Avercamp. "Winter Scene: Holland," cradled panel, 15½x22 inches \$475
34—Chavannes, Pierre Puvio de. "A Gondolier," canvas, 17x13½ inches. \$300
35—Gauguin, Paul. "River Landscape: Brittany," canvas, 12½x18½ inches; P. Gerli \$2,000
37—Alboni, Paolo. "The Majesty of Winter," canvas, 25x29½ inches; R. Ederheimer \$600
40—Brueghel, Pieter. "Preparing for the Feast," panel, 16½x22 inches; E. J. Horwath \$550
49—Matsys, Jan. "Magdalene," cradled panel, 11½x9 inches; Arthur Goetz \$3,000
50—Byzantine school, XVth century. "St. George and the Dragon," panel, 37½x20½ inches \$550
51—South German school, XVth century. "Martyrdom of the Faithful," cradled panel, 35x25½ inches \$400
53—Luciani, Sebastiano. "La Femme adultera," canvas, 19½x15½ inches \$475
54—German school, late XVth century. "Christ in the Garden of Gethsemane," panel, 31½x33 inches \$550
55—South German school, XVth-XVIIth century. "Presentation in the Temple," cradled panel, 23½x18 inches \$425
56—Luini, Bernardino (School of). "Madonna and Child," panel, 14x10½ inches \$475
58—Hals, Dirck. "Betrothal Feast," canvas, 26x22½ inches \$450
59—Callari, Paolo (Attributed to). "The Toilette of Bathsheba," cradled panel, 31x24 inches; H. E. Russell, agent. \$600
60—Wyck, Thomas. "Merchants Trafficking," canvas, 32½x31½ inches; H. E. Russell, agent \$550
61—Bazzi, Giovanni Antonio. "Christ at the Column," cradled panel, 25x19½ inches \$500

OLD PAINTINGS SOLD IN PARIS

PARIS.—In the sale of old and modern art objects, paintings and furniture, held at the Hotel Drouot on March 19th, 5,800 francs was obtained for a panel of the XVth century Italian school, representing the Holy Family; 1,350 francs for another of Rubens school, "Esther aux pieds d'Assuerus"; 1,900 francs for a Delft pitcher.

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AUCTION SALES REPORTS

(Continued from page 31)

52—Giovanni, Bertoldo di. "Hercules," bronze statuette \$625
 55—Briosco, Andrea. Satyrs with cornucopiae, pair of bronze incense burners \$600
 56—Bandinelli, Baccio. "Cosimo de' Medici," bronze statuette \$750
 58—Ferrata, Ercole. "Hercules Strangling a Serpent," bronze group \$700
 63—Gold and silver damascened traveling cabinet bound in leather. Milanese, XVIIth century \$700
 70—Carved walnut center table, Florentine, XVth century; French and Company \$1,600
 74—Gothic carved oak cabinet, South German, XVth century; Arthur Goetz \$1,000
 75—Carved walnut cabinet à deux corps, Southern French, late XVIIth century \$950
 76—Carved walnut "Rangoni" table, Bolognese, XVI-XVIIth century; French and Company \$1,600
 77—Sculptured walnut cassone, Italian, XVIIth century; Douthitt Gallery \$3,000
 78—Sculptured and painted walnut fall-front cabinet, Veronese, XVIIth century \$650
 79—Sculptured walnut dresser, by Hugues Sambin, school of Lyons, XVIIth century; Richard Ederheimer \$3,700
 81—Six carved pine niches, attributed to Alonso Berruguete, Spanish; W. H. Woods \$2,400
 82—Four-fold cut and uncut velvet screen, French, XVIIth century \$700
 83—Carved pine beam soffit, with two supporting corbels, Spanish, XVIIth century \$500
 85—Plateresque carved pine and wrought iron console, Spanish, XVIIth century \$500
 87—Mantegnesque painted and gilded pastiglia cassone panel, Luca Fancelli, Vicenza \$650
 88—Jacobi, Bernardino. Two Biblical scenes, each panel 4x7 inches \$675
 90—Margaritone d'Arezzo. "Enthroned Madonna and Child," panel 32x21½ inches \$500
 91—Blondo, Giovanni del. Triptych, panel, 25½x18½ inches; Felix Gouged \$1,000
 92—Boccaccino, Boccaccio. "Madonna and Child," panel 27x20 inches \$750
 93—Florentine school, XVth century. "Madonna and Child," panel, 24½x17½ inches; Richard Ederheimer \$1,500
 94—Veronesse, Paolo. "Portrait of a Nobleman" (Francesco Franceschini), canvas, 6 feet 2 inches x 4 feet 4 inches; John Ringling \$5,500
 95—Allois, Angiolo. "Portrait of Bianca Capello, Duchess de' Medici," panel, 21x17 inches; Joseph Brummer \$3,100
 103—Bronze statuette, Egyptian, Salto Dynasty, "The Goddess Sekhet-Bast," 18 inches high \$900
 108—Carved amber statuette, of Leonidas, Greek, Vth century, B. C. \$510
 110—Archaic decorated terracotta amphora, Greek, VIIth century, B. C. \$550
 111—Red and black figure column-krater, Greek, Vth century, B. C.; Reading Public Museum and Art Gallery \$1,300
 114—Polycletus the Elder (School of). Bronze statuette of "An Olympian Victor" \$650
 119—Archaic votive statuette, Greek, Vth century \$500

120—The Maikop Treasure, Scythian, Vth century, B. C.; "W. H. Johnson" for presentation to the University of Pennsylvania Museum \$6,400
 125—Sculptured Pentelic marble head of a goddess, Greek, circa 370, B. C., parts of neck and hair damaged, right cheek restored; Reading Public Museum and Art Gallery \$2,500
 126—Sculptured Pentelic marble figure, Greek, circa 200, B. C., a "Sleeping Hermaphrodite"; H. Kevorkian \$2,100
 127—Sculptured marble group, Greek, IIIrd century, B. C., "The Three Graces"; Joseph Brummer \$5,000
 128—School of Myron, Greek, Vth century, B. C. Marble head of "Aesculapius" \$900
 135—Rossellino, Antonio. Sculptured marble fragment of an altar, another part of which is in the Metropolitan Museum \$700
 137—Venetian school, circa 1500. "Portrait of a Patrician Lady," sculptured marble bas relief \$500
 138—Orsini da Zara, Giorgio di Mattea. "Portrait of a Child," sculptured marble bust; French and Company \$5,400
 139—Donatello. "Madonna and Child," polychromed terracotta haut relief; Douthitt Gallery \$1,300
 140—Sculptured stone group, Isle de France, XIVth century; Mrs. M. B. Bernstein \$1,100
 141—Maiano, Benedetto da. Stucco bust of "Giovanni Gioviano Pontano"; John Ringling \$1,800
 142—Vittoria, Alessandro. Portrait of Vincenzo Alessandrini, marble bust; French and Company \$2,000
 143—Sculptured and polychromed stone statue of St. Peter. Catalan, early XIVth century \$625

AMERICANA AND BOOKS

American Art Association-Anderson Galleries, Inc.—American historical books relating to the early West, Indians, Mexico, etc., were sold by various owners on April 1st, bringing a total of \$6,157.00. The most important items and their purchasers follow:

242—*A Narrative of the Excursion and Ravages of the Kings Troops . . . on the nineteenth of April, 1775*, the first authorized account in book form of the battles of Lexington and Concord, Massachusetts-Bay. Worcester. Printed by Isaiah Thomas, by order of the Provincial Congress. Uncut and unopened; Lathrop C. Harper. \$535

345—The original manuscript official account book of San Francisco, in the handwriting of the first treasurer, William A. Leidesdorff, 10 pp., folio, Oct. 7, 1847 to May 2, 1848; G. E. Steckert and Company. \$750

FALLS-SECORD CURRIER AND IVES PRINTS

Plaza Art Galleries, Inc.—Prints by Currier and Ives from the collections of Thomas Jefferson Falls, Jr., and of William R. Secord were sold on March 28th, bringing a total of \$25,628.00. Important items and their purchasers follow:

39—American Farm Scenes, "Winter," F. F. Palmer, del. Lith. and Pub. by N. Currier. Dated 1853, large folio full margins; Mr. D. Hartshorne. \$375

56—"Early Winter," Lith. of Currier and Ives. Dated 1869, medium folio, full margins; Mr. S. C. Davis. \$325

93—"Hail in the Woods," painted by A. F. Tait, engraved by Cottin, published by Goupil and Company. Dated 1856.

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large folio, good margins; Mr. F. K. Barbour \$300
 98—Mink Trapping, "Prime," painted by N. Currier. Dated 1853, large folio, original impression; Mr. W. B. James. \$450
 101—American Winter Sports, "Trout Fishing on Chateaugay Lake (Franklin County, N. Y.)," painted by A. F. Tait. C. Parsons, del. Lith. by N. Currier. Published by Currier and Ives. Dated 1856, large folio, full margins; Mr. F. K. Barbour \$300
 103—"The Cares of a Family," painted by A. F. Tait. Lith. by N. Currier. Dated 1856, large folio; Mr. H. Porter. \$350
 109—"The Surprise," L. Maurer, del. Lith. by Currier and Ives. Dated 1858, large folio and wide margin (slight stain); Ackerman Galleries, Inc. \$525
 110—"The Pursuit," painted by A. F. Tait. L. Maurer's signature on the plate. Lith. by N. Currier. Dated 1856, large folio; Ackerman Galleries, Inc. \$475
 111—"The Last War Whoop," painted by A. F. Tait. L. Maurer's signature in the plate. Lith. of N. Currier. Dated 1856, large folio, wide margin; companion to the preceding; Mr. G. T. Payne. \$750
 112—"The Last Shot," L. Maurer, del. Lith. by Currier and Ives. Dated 1858, large folio, good margin, slight tear; Mr. G. T. Payne. \$525
 113—"Life on the Prairie, 'The Trapper's Defence, 'Fire Fight Fire,'" Painted by A. F. Tait. Lith. Currier and Ives. Dated 1862. Large folio, good margin; Mr. H. Bland. \$375
 139—Clipper Ship "Comet" of New York. C. Parsons, del. Lith. by N. Currier. Dated 1855, large folio, original impression; Miss H. Allison. \$450
 140—Clipper Ship "Contest," F. F. Palmer, del. Lith. by N. Currier. Dated 1853, large folio, original impression of the only state; Mr. H. Bailey. \$1,000
 144—Clipper Ship "Great Republic," painted by J. F. Butterworth. Lith. by N. Currier. Dated 1853, large folio, original impression; Mr. W. B. James. \$450
 147—Clipper Ship "Hurricane" of New York. F. F. Palmer, del. Lith. by N. Currier. Dated 1852, large folio, original impression of only state; Mr. H. Bailey. \$1,200
 148—Clipper Ship "Racer," C. Parsons, del. Lith. by N. Currier. Dated 1854, large folio, original impression of only state; Mr. A. Barnum. \$500
 149—Clipper Ship "Red Jacket," drawn by J. B. Smith and Son, on stone by C. Parsons. Dated 1855, large folio, original impression; Mr. G. O'Connell. \$500
 150—Clipper Ship "Sovereign of the Seas," E. Brown, Jr., del. Lith. by N. Currier. Dated 1852, large folio, original impression of only state; Miss H. Allison. \$900
 151—Clipper Ship "Sweepstakes," F. F. Palmer. Lith. Dated 1853. Lith. by N. Currier. Large folio and original impression; Mr. R. Friedenberg. \$500
 153—Clipper Ship "Young America," F. F. Palmer, del. Lith. by N. Currier. Dated 1853, large folio, original impression of the only state; Mr. H. Bailey. \$1,000
 257—"The Life of a Fireman, 'The Metropolitan System,'" Currier and Ives lith. (After T. Cameron.) Dated 1866, large folio; Ackerman Galleries, Inc. \$320
 258—Peters, Harry T. Currier & Ives, Printmakers to the American People, Illustrated, Garden City, New York, 1929, No. 51 of limited edition of 501; Mr. G. O'Connell. \$275

ROBINSON ANTIQUE ENGLISH SILVER

Plaza Art Galleries, Inc.—A collection of antique English silver, the property of James Robinson of 731 Fifth Avenue, was sold on March 28th and 29th, bringing a grand total of \$33,516.50. Important items and their purchasers follow:

75—Three-piece old English silver coffee set, London, 1876, by E. J. & W. Barnard; Mr. J. Langley. \$350
 81—Pair of English silver three-light candelabra; Mrs. K. C. Hogate. \$250
 103—English silver large punch vessel and cover, fluted in Charles II style; Mrs. W. Dudley. \$420
 106a—Georgian silver gilt water jug, London, 1779, by Charles Wright; Mr. F. Slattery. \$420
 128—Pair English silver Pilgrim bottles, London, 1872, by Carrington; Mr. G. Green. \$675
 130—Georgian silver coffee pot, London, 1736, by F. S.; Mrs. James McDonnell. \$250
 135—Georgian silver coffee pot, London, 1762, by C. Wright and T. Whipham; Mrs. James McDonnell. \$225
 136—Pair English Sheffield altar candlesticks, Adam style; Mrs. E. Fruauff. \$200
 210—Georgian silver center candelabrum, London, 1805, by John Parker; Miss M. Phillips, agent. \$720
 212—Large five-piece English silver tea and coffee service, London, 1862, by Richard Hennell; Mr. T. Kelly. \$675
 225—Twelve English silver dinner plates and six soup plates, London, 1892, by F. B. Thomas; Mr. A. Benjamin. \$1,560
 226—Pair Georgian silver oblong entree dishes, London, 1808, by Robert Garrard; Mrs. G. M. Lindcley. \$625
 236—Pair English silver circular entree dishes and covers, on old Sheffield warmers, London, 1823, by J. and J. Angell; Mr. K. Baker. \$775
 240—Pair of Old English silver candelabra, London, 1837, by Edith Fennell; Mr. A. Jackson. \$1,390
 281—Solid silver flatware service, 304 pieces; Mr. W. Healey. \$575

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Exhibition of one hundred recent American etchings selected by the American Art Dealers' Association, to April 5th. Paintings by Sarah E. Hanley, April 6th to 19th. Paintings, watercolors and drawings by Mary T. Robinson, recent photographs by Dr. Arnold Genthe and paintings by Mrs. Charles R. Hook, April 7th to 20th.

"An American Place," 509 Madison Ave.—Exhibition of twenty-seven new paintings by Arthur G. Dove, to April 22nd.

Arden Gallery, 460 Park Ave.—Seventh annual exhibition of the New York chapter of the American Society of Landscape Architects, garden sculpture, garden furniture, animal pottery by Wharton Esherick, carved furniture by Carroll French, rugs and ceramics by Vernon Poor, through the spring.

Art Center, 65 East 56th St.—Paintings by the New York Society of Women Painters, by Willard and Amy Ortloff, and by the Islanders Group, to April 12th. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Exhibition of paintings by Nathan Hoffman, to April 12th.

Balgae Galleries, 102 East 57th St.—Exhibition of drawings and watercolors by Constantin Guys, to April 12th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Exhibition of work by young artists, to April 6th. Work by pupils of the Educational Alliance Art School, April 10th to 20th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XVIIIIth century English school.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brummer Gallery, 27 East 57th St.—Exhibition of paintings by Rouault, to May 3rd.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Decorative paintings, through April.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of the Quaritch Wales collection of Khmer sculpture.

Chambrun Galleries, 556 Madison Ave.—Exhibition of religious paintings and works by Louis Jean Bart, to April 5th. Modern French paintings, April 5th to May 10th.

Charles of London, 730 Fifth Ave. (the Hecksher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—Paintings by Yasuo Kuniyoshi, to April 5th. A group of American paintings, through April.

De Hauke Galleries, 3 East 51st St.—Exhibition of cubism from 1910 to 1913, from important European collections, April 7th to 30th.

Delphic Studios, 9 East 57th St.—Exhibition of recent paintings by Carlos Merida, to April 13th. Recent paintings by Maurice Becker, to April 14th.

Demotte, Inc., 9 East 78th St.—Exhibition of seventeen Virgins, synthetizing art in France from the XIth to the XVIIth century, to April 28th.

Downtown Gallery, 113 West 13th St.—Paintings, sculptures and prints by leading contemporary American artists, through April.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Arnold Wiltz, to April 7th. Paintings by Nura and watercolors by Herman Trunk, April 7th to 30th.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of paintings by Albert André, to April 26th.

Ehrlich Galleries, 36 East 57th St.—Exhibition of a collection of early American miniatures by Copley, Malone, Sully, etc., to April 20th.

Ferargil Galleries, 37 East 57th St.—Paintings by Lauren Ford and etchings by Will Dyson, to April 12th. Little American masterpieces and etchings by A. L. Groll, April 14th to 26th. Spring exhibition of garden sculpture.

The Fifteen Gallery, 37 West 57th St.—Oils and watercolors by Donald Olyphant, to April 12th. Paintings by Hanns T. Scheidacker, April 7th to 19th.

Fifty-sixth Street Galleries, 6 East 58th St.—Special exhibition of sculpture for house, garden and grounds, through April. Bronze model of "American Tower" and other works by Anna Coleman Ladd and landscape architecture by Ferruccio Vitale and Alfred Gelfert, Jr., to April 12th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Frederic S. Hynd and Monty Lewis, to April 5th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of American paintings.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Wood carvings with gold and ivory, by Karoly Fulop, to April 5th. Paintings by Jessie Arms Botke and sculpture by Gaetano Cecere, to April 12th. Sculpture by Bessie Potter Vonnoh, April 8th to 19th.

Hackett Galleries, 9 East 57th St.—Exhibition of paintings by Emil Lahmeyer, to April 12th. Paintings by Dietz Edzard, April 14th to 26th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of lithographs by Currer and Ives and etchings and drawings by Augustus John, through April. Engravings and woodcuts by Durer, to April 15th.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Exhibition of etchings and lithographs by Arthur B. Davies, through April.

Keppel Galleries, 16 East 57th St.—Exhibition of portrait engravings, through April 15th. Etchings and dry points by Cadwalader Washburn, April 15th to May 5th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleeman-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of etchings, lithographs and drawings by Albert Sterner, through April.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Exhibition of paintings by Degas, to April 12th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by John Sloan, to April 26th.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Special exhibition of hand wrought jewelry by Edward E. Oakes, to April 15th.

Machet Gallery, 15 East 57th St.—Landscapes by Harry Leith-Ross, to April 14th.

Macy Galleries, 6th Floor, East Building.—Exhibition of works by Foujita and other moderns.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Greek embroideries, through April 13th. Prints (selected masterpieces) and prints by Winslow Homer continued.

Milch Galleries, 108 West 57th St.—Memorial exhibition of oils and watercolors by Sigurd Skou, and sculpture by Emmanuel Andrew Cavacos, to April 12th.

Montross Gallery, 26 East 56th St.—Special exhibition of paintings, drawings and dry points by Alexander Shilling, to April 5th. American artists.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Paintings by Milton Avery and by Clara Lea Cousins, to April 7th. Paintings by Hanna Philippovich, April 7th to 21st.

Museum of French Art, 22 East 60th St.—Tenth official loan exhibition, illustrating the relations of the Marquis de Lafayette with this country, April 9th to May 2nd.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of early Burchfields and paintings by painters under thirty-five, April 12th to 23rd.

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PHILADELPHIA

The McClees Galleries opened on March 31st an exhibition of wax portraits by Ethel Frances Mundy to continue through April 12th. The eighteen portraits on view are mostly of children, but there is one of a dog and several of women.

April shows at the Philadelphia Art Alliance include the annual exhibition of the Philadelphia Water Color Club, until the 27th, and John McLure Hamilton's watercolors and pastels, on display from April 11th to May 6th.

The fourth annual exhibition of block prints at the Print Club, numbering one hundred and ten prints, a competitive showing for prize and honors, has been selected from an aggregate of 231 prints submitted by 121 artists in fifteen states. The prize was awarded for the second time in succession to Thomas W. Nason for his strikingly fine "Farm Buildings," with honorable mentions to Charles R. Gardner for "Willows, Rittenhouse Town," and to Leo J. Meissner for "Sundown."

Other outstanding contributions to the showing included H. Glintenkamp's "Machine-Made Man," Howard Cook's "Central Park South," Wharton Esherick's "Alabama Columns," Walter Cole's "Monhegan," E. H. Wilson's "Preparation" and Katharine Schlafer's "Toy Village."

There is much interesting experimental work included in this year's annual exhibition of oil paintings and sculpture at the Plastic Club, the gold medal having been awarded to a still life, "Flowers," by E. Finnessey which, like the silver medal canvas, "The Village," a landscape by Ellen Donovan, and the honorable mention composition, "Don Quixote," by Margaret Gest, is distinctly experimental in trend.

As a work with imagination, as well as technical dexterity to recommend it, Miss Gest's "Don Quixote" is one of the outstanding contributions of the exhibition.

The annual exhibition of design in relation to industry was recently on view in the Forrest Gallery at the School of Design for Women, and comprised the actual products offered by many local and some out-of-town firms.

Etchings by Minna Weiss Zellner at the Boyer Gallery were recently displayed. The prints on view were primarily landscapes chosen from quaint corners of the old world.

CHICAGO

An interesting exhibition of views of historical bridges will be placed on view in the main hall of Burnham Library, Art Institute, beginning about April 7th, and continuing for the next three weeks. They have been collected by Charles S. Whitney, Consulting Engineer for Milwaukee, Wisconsin.

One is impressed with the astonishing number of bridges of different designs that have been built, each of which not only has played its part in history, but contains some striking element of architectural beauty. The exhibition has been assembled for the purpose of showing the development of the bridge from ancient to modern times.

Water oils, is what Charles S. Chapman calls his work, which is being exhibited in the International Water Color Exhibition now at the Art Institute. Mr. Chapman has one entire gallery devoted to this work, which is unique in watercolor painting.

Sales made in the watercolor exhibition to date are as follows: "The Moth," by Charles S. Chapman, (American); "Douarnenez," by Martin Monnickendam, (Holland); "Nude in the Studio," William Weir, (Ireland); "Promenade," Jules R. Hervé, (France); "Gypsies No. 1," and "Gypsies No. 2," Alexander von Kubinzi, (Hungary).

An exhibition of paintings by Ramon Shiva and Rifka Angel was opened on March 29th at the galleries of M. Knoedler and Company. The paintings will be on public view until April 12th.

Modernism was represented recently in several showings, among them paintings by Weisenborn at the Chester Johnson Galleries, pictures by Nura at Walden-Dudensing, the exhibition by The Ten Chicago painters at the galleries of Marshall Field, paintings by Emile Zoir at the Swedish Club and by Ernest Fiene and Emil Ganso at the Arts Club. At the Chicago Gallerie Association during March was an exhibition of the work of eight Chicago painters—E. Martin Hennings, Frederic Tellander, Carl C. Preussl, Edward T. Grigware, John Wolf, J. Jeffrey Grant, R. F. Ingerle, and Stark Davis. Other recent exhibitions include paintings by Grant Wood at the National Academy of Art, and watercolors and oils by Wayman Adams and pastels by Johann Berthelsen in the Hoosier Gallery.

March exhibitions at the Denver Art Museum included, in addition to the pictorial photography in America, a showing of antique oriental rugs, American and European paintings from a Denver private collection, art of the American Indian in bead and buckskin, paintings by local artists in the Artists' Guild room and antique furniture in the Colonial Dames' room.

DETROIT

Of particular interest to students of architecture is an important collection of photographs of architectural sculpture by Lee Lawrie, who has collaborated with Bertram Grosvenor Goodhue and the Goodhue associates, as well as many other of the foremost architects for many of the finest buildings in the country.

The exhibition, originally assembled by the Architectural League of New York, is now being shown in the College of Architecture of the University of Michigan.

In recognition of the growing interest in etching the Gordon Galleries recently devoted their main gallery to a showing of some of their finest plates, including the works of Rembrandt, Whistler, McBey, Heintzelman, Millais and Marie Laurencin. Paintings shown at these galleries are varied in appeal, one of the most interesting being Charles H. Davies' landscape, "Noonday Clouds."

Tade Styka is well and characteristically represented in the showing at the Detroit Galleries, his first exhibition here. At the John Hanna Galleries a group of etchings, drypoints and paintings by Robert Fulton Logan is made up of scenes from this country and Europe.

DENVER

At the invitation of the Denver Art Museum the Artists' Guild has moved its headquarters and exhibition galleries from 1421 Court Place to Chappel House. This group of Denver and Colorado artists was organized about two years ago for the sole purpose of furthering the work of Colorado residents in the fine arts. The room in Chappel House will be used for exhibitions and to provide a means for selling original work. One man shows, group exhibitions and showings of work in various mediums are planned for the near future.

March exhibitions at the Denver Art Museum included, in addition to the pictorial photography in America, a showing of antique oriental rugs, American and European paintings from a Denver private collection, art of the American Indian in bead and buckskin, paintings by local artists in the Artists' Guild room and antique furniture in the Colonial Dames' room.

BOSTON

Through the generosity of Dr. E. F. Bowman, space on the first floor at 227 Newbury Street, has been placed at the disposal of the New England Society of Contemporary Art, Inc., for a gallery and meeting place. It is the intention of the directors to keep the gallery permanently open throughout the year with a continuous show of members' work on exhibition at all times and members have been urged to make frequent use of the new quarters. These exhibitions will be inaugurated on April 8th with an exhibition of small paintings in oil and watercolor by members, which will remain until April 26th.

Watercolors by Dodge McKnight, at the Gallery of Doll & Richards, will remain on view through April 8th. Twenty-five inclusions are listed in the catalogue. From April 2nd to 15th Stella Bloch's studies in dancing—oils, pastels and watercolors—are shown there.

The Vose Galleries have recently acquired an important portrait of Sir Francis Bernard, Governor of Massachusetts, by Joseph Blackburn. This portrait was originally the property of Oxenbridge Thacker, a celebrated lawyer of the time, and was inherited by his descendants. The name of the most recent owner of the paintings has not been disclosed.

To further increase the collection of early Americana at the Museum of Fine Arts a chair that once belonged to Governor Hancock has been given by Madelaine J. Dinsmore, a descendant of William D. Dinsmore.

The chair is of the Hepplewhite style with shield back, the upper part carved with a small basket of fruit with trailing berry vines. The spindles or slats converge to a small triangular point inlaid with maple. On the back is a plate bearing the inscription: "This chair was owned and used by Governor John Hancock of Massachusetts in 1780. Presented by Ebenezer Thayer to William D. Dinsmore, Jan. 1, 1883."

MONTCLAIR

April exhibitions at the Montclair Art Museum include the showing of the Philadelphia Society of Etchers, from April 5th through April 27th; and, in the upper gallery, a collection of old, rare and odd playing cards loaned by J. de Lagerberg.

SAN FRANCISCO

The loan exhibition of works by modern artists opened recently at the Galerie Beaux Arts, in which are assembled mainly works by those masters who have been influencing modern art since Impressionism. Among those represented are Cezanne, Gauguin, L'Hotte, Matisse, Picasso, Van Gogh, Derain, Vlaminck and many others including two Americans, Georgia O'Keeffe and Demuth, and Diego Rivera. Sculptors represented are Gaudier-Brszyka, Chana Orloff and Mestrovic.

Among the paintings loaned for this occasion are the "Laborer Plowing" and "Cypress" by Van Gogh, as well as paintings by Gauguin, Pusey, Vlaminck and Cezanne, loaned by Mr. William W. Crocker. Miss Harriet Levy has lent "Girl with Green Eyes" by Matisse as well as canvases by Vlaminck and Utrillo. From Templeton Crocker's collection come "The First Prayer" by Sims and an interesting Foujita. By Diego Rivera are the "Mexican Child" and several drawings, loaned by Albert Bender, and "La Tortillera" loaned by Dr. Leo Eloesser. Marie Laurencin's "Goose Girl" was lent by Miss Agnes Clark.

Among other exhibitions here are the recent showing of a collection of oriental prayer rugs at the Little Galleries and drawings and oils by Otto Brede at the Paul Elder Gallery.

Among the March exhibitions two of etchings were especially noteworthy, those at the Paul Elder and Gump Galleries. The showing at the Paul Elder Gallery was made up of etchings and block prints by Cornelis Botke and his wife, Jessie Arms Botke. Mr. Botke, in clear and gay colors, depicts mainly scenes from Carmel, Monterey and Southern California, both land and seascapes. Mrs. Botke's specialties are birds, flowers and fishes, of purely decorative but charming quality.

The recent exhibition at Gump's was of colored and black and white etchings by Max Pollock, among the most interesting of which were the portrait of Sigmund Freud and colored etching of New York.

Half of the East West Gallery is devoted to an exhibition of Japanese woodblock prints in colors, while the other half contains photographs by Eugene Hutchinson.

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